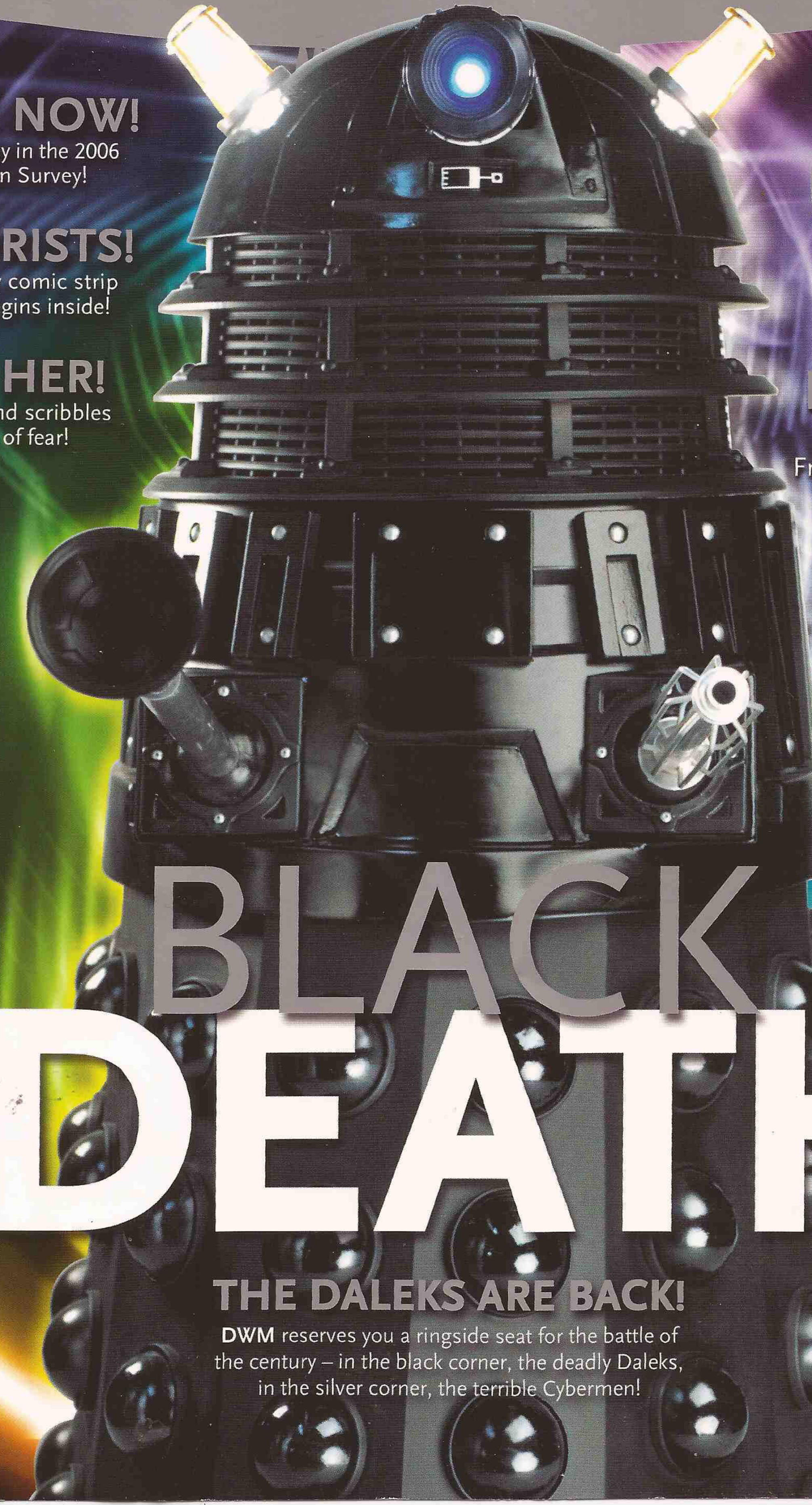
ISSUE 372 | 16 AUGUST 2006 | UK £3.99 | US $7.99

PANINI COMICS

DOCTOR · WHO



VOTE NOW!

Have your say in the 2006 **DWM** Season Survey!

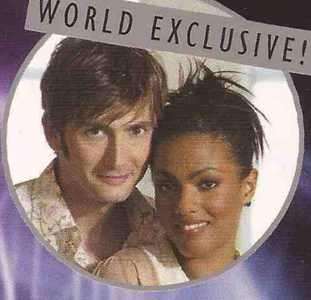
FUTURISTS!

A brand-new comic strip adventure begins inside!

FEAR HER!

Scary kids and scribbles in our A to Z of fear!

WORLD EXCLUSIVE!



MEET MARTHA!

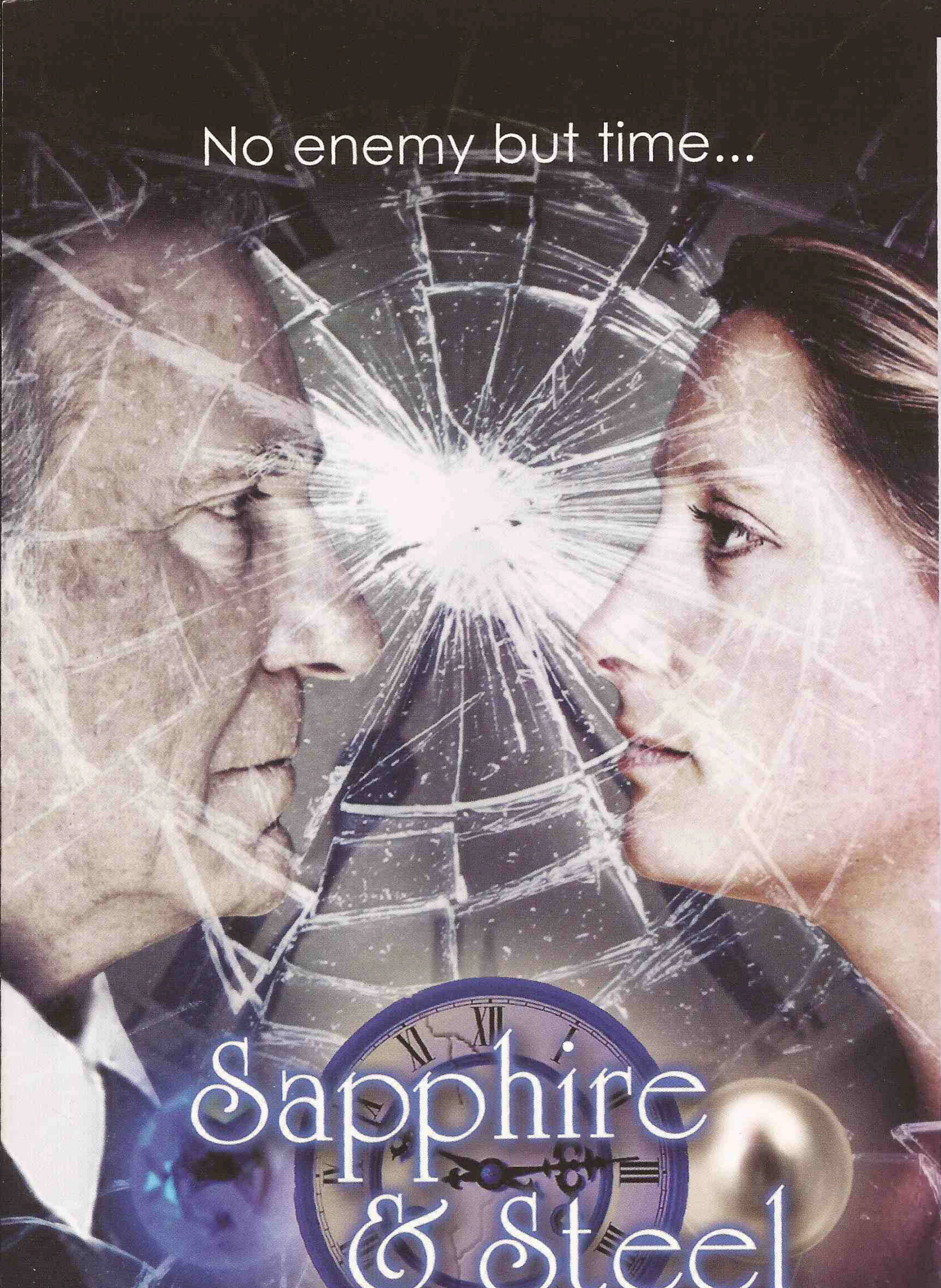
New companion Freema Agyeman speaks exclusively to **DWM**!

BLACK DEATH

THE DALEKS ARE BACK!

DWM reserves you a ringside seat for the battle of the century – in the black corner, the deadly Daleks, in the silver corner, the terrible Cybermen!

372 DOCTOR WHO MAGAZINE FREEMA AGYEMAN | ARMY OF GHOSTS & DOOMSDAY | FEAR HER | THE SATAN PIT | SEASON SURVEY 2006 | PETER BRYANT



Six New Assignments on Double-CD from July

£14.99 (£15.50 overseas) each or buy all six for £70.00 (£79.00 overseas)

Starring David Warner and Susannah Harker

For more Information, preview trailers and secure online ordering, visit:

www.bigfinish.com

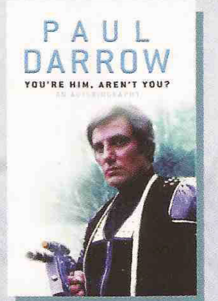
Available from selected branches of Ottaker's, Blackwells and HMV and specialist shops such as 10th Planet, Galaxy 4, Forbidden Planet and Burton Books. Or buy direct from Big Finish via www.bigfinish.com or mail order.

Cheques payable to: Big Finish Productions Ltd, PO Box 1127, Maidenhead, Berkshire, SL6 3LW, UK

Credit Card Hotline: Tel 01628 824102. E-Mail: mailorderenquiries@bigfinish.com

The Sapphire and Steel television series is an ATV Network Production © 1979, distributed by Granada Ventures Ltd. The audio version is produced under licence from Granada Ventures Ltd. Sapphire and Steel created by PJ Hammond. Ad by Alex Mallinson with thanks to Lee Binding.

ALSO AVAILABLE



YOU'RE HIM, AREN'T YOU?

BY PAUL DARROW

Paul Darrow's own story of his life and career. It tells of his association with Blake's 7 - how he was cast, his experiences of making the show, what has happened since and his memories of Terry Nation, the cast and the crew. It also tells of his childhood, his time playing Elvis Presley and his near miss with James Bond.

Hardback book. £14.99 (£16.50 overseas)

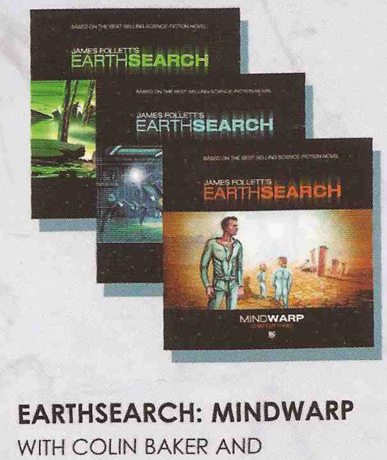
The Adventures of Luther Arkwright

THE ADVENTURES OF LUTHER ARKWRIGHT

STARRING DAVID TENNANT

The alternative England where Luther fights the Disruptors did not see the monarchy restored after the English Civil War and has been under the rule of the Puritan Parliamentarians for hundreds of years. Lead by a direct descendant of Oliver Cromwell, England is ripe for the taking by European superpowers that are preparing to invade.

Triple-CD. £17.99 (£19.50 overseas)



EARTHSEARCH: MINDWARP

WITH COLIN BAKER AND NICHOLAS COURTNEY

Arama - a great domed city encased in rock, deep beneath the surface. Generation after generation of people have gone about their lives in a world of finite space and infinite resources - never pondering the many inconsistencies around them. No one questions why things are as they are. No one wonders if there could be something more. Until now...

Three CD Set. £9.99 (£11.50 overseas)

All prices include postage and packing.

BIG FINISH

PULL TO OPEN

DOCTOR·WHO MAGAZINE

OH SOME MONTHS THERE'S JUST TOO MUCH TO say, isn't there? Well, I shall just have to gird my loins and try to fit it all in – with a minumum of pointless digressions-in-parentheses (hopefully). Oops.

So let's start with the sad news – Rose is gone. Well okay, not news any more, as I can't believe any of you weren't sitting on the edge of your seats watching *Doomsday* a couple of sunny Saturdays back. Wasn't it just brilliant? And you *so* weren't expecting that ending, were you? Come on, admit it! Even those SuperFans out there? Ha ha! Disbelieving laughter through the tears – oh you clever swine, Davies...

Now a short, flippant editorial isn't really the place for A Tribute To Billie Piper – it needs a full article to do the subject justice (so watch this space) – but it's worth reminding ourselves how much of the success of the revitalised *Doctor Who* has been down to Rose and Billie. Oh how quickly those miserable naysayers were silenced back in 2005! So thanks a million Billie – you'll be missed.

But now, of course, as busy-news-month crashes mercilessly on, we have a new companion to welcome. Well, okay, two actually, but we'll leave discussion of the Runaway Bride to Russell's exclusive feature next issue, and concentrate on the announcement that Freema Agyeman will be hopping aboard the TARDIS come Series Three. Freema was kind enough to grant **DWM** her only interview just before popping off on holiday (you may *just* have noticed the word 'Exclusive!' scattered hither and thither across this issue!), so off you skim to page 8 for all-new Martha Jones gossip.

Phew! That just about covers it, except to say that *DWMail*'s had to be shunted off this issue, but will be back in bumper form in #373, so do please let us know your thoughts on everything this bonkersly busy month has brought us.

Clay

EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
DESIGN PERI GODBOLD

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO
Freema Agyeman, John Ainsworth, Phil Collinson, Paul Condon, Stuart Crouch, Russell T Davies, Ian Farrington, Jane Fletcher, Rob Francis, Julie Gardner, Leanne Gill, James Goss, Ian Grutchfield, Claire Jones, Moray Laing, Kate Lawson, Jamie Lenman, Harriet Newby-Hill, Tracy-Ann Oberman, Andy Parish, Matthew Parkes, Billie Piper, Cassandra Power, Jane Record, Gareth Roberts, Edward Russell, Gary Russell, Louise Snell, Paul Spragg, James Strong, David Tennant, Alex Thompson, BBC Drama Publicity, BBC Worldwide and bbc.co.uk.

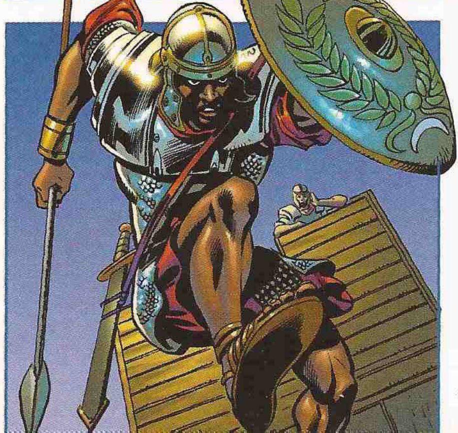
DISPLAY ADVERTISING
orange 20 advertising sales
email: panini.adsales@o20.co.uk

Doctor Who Magazine™ Issue 372. Published July 2006 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv 2006. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines and Comic Strip Sumission Guidelines are available by sending an SAE to the editorial address. Printed in the United Kingdom. *What If... the internet had existed in 1967:* "Innes Lloyd Must Go Now! And his fey agenda! Who is this 'Frazer Hines'? What sort of a stupid name is 'Victoria'? What are these so-called 'Cybermen' supposed to be? Bring back Catherine De Medici and King Priam now! *Doctor Who* died today!" Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728. ISSN 0957-9818

recycle
When you have finished with this magazine please recycle it.

EXCLUSIVE: FREEMA AGYEMAN

08 There's a new girl aboard the TARDIS – and **DWM** was lucky enough to get the first interview with her! So meet Martha Jones – alias Freema Agyeman – and find out how she's preparing for her new adventures...



12 SET REPORT: *ARMY OF GHOSTS/DOOMSDAY*
Daleks versus Cybermen, the Doctor versus Torchwood, the viewers versus their hankies...

22 DIRECTOR'S DIARY: *THE SATAN PIT*
James Strong concludes his fascinating diary charting the making of this terrifying tale!

30 COMIC STRIP: *THE FUTURISTS*. Part One
Milan, 1925: Rose and the Doctor stop off for an ice cream, and find something inexplicable...

40 SET REPORT: *FEAR HER*
The A to Z of Fear – well, near enough. We struggled with X and Z, but it's a valiant try!

52 OBITUARY: PETER BRYANT
We pay tribute to the visionary producer behind the Second Doctor's best-loved stories.

58 THE 2006 DWM SEASON SURVEY
Your chance to tell us your views of the last series – go on, fetch a pen!

REGULARS:

04 GALLIFREY GUARDIAN plus *Public Image*
39 DVD PREVIEW *The Hand of Fear*
46 MATRIX DATA BANK
48 AFTER IMAGE *Rise of the Cybermen*
54 THE TIME TEAM *Logopolis*
59 OFF THE SHELF
64 AUDIO ADVENTURES *Red*
66 PRODUCTION NOTES by Russell T Davies

BYE-BYE, BILLIE... HELLO, FREEMA!

AS YOU'LL HAVE SEEN FROM THE CLIMACTIC events of *Doomsday*, actress Billie Piper left *Doctor Who* at the end of the current series, with her character Rose Tyler trapped on the alternate Earth first seen in *Rise of the Cybermen*, with no way for her to return to the Doctor.

Meanwhile, the Doctor's new companion has been confirmed as actress **Freema Agyeman** [pictured right with David Tennant] who will play Martha Jones from the first episode of the 2007 series.

On leaving *Doctor Who*, Billie Piper said, "Rose and I have gone on the most incredible journey with Russell T Davies and the cast and crew of *Doctor Who* over the past two years. It has been an amazing adventure, and I can confirm that it comes to an end, for now at least, as Series Two climaxes. I am truly indebted to Russell for giving me the chance to play Rose Tyler, and to all the *Doctor Who* fans old and new who have been so supportive of me in this amazing role. Thank you so much."

Doctor Who's executive producer Russell T Davies added, "It has been a wonderful experience working with Billie – we will miss her – and wish her all the success in the world for the future."

Russell also spoke to **DWM** about the changes on board the TARDIS: "As I first revealed way back in **DWM** 360, it would be obvious how Rose Tyler would leave, once all the elements were in place. But we still wanted people to guess! But the plans for this departure were laid way back, right at the end of Series One. That's why we carefully plotted the reintroduction of Pete Tyler, the loneliness of Jackie, Mickey's extraordinary new life, and the existence of Torchwood in both parallel versions of Earth, throughout Series Two. If you want to know all about the filming and secrecy of Billie's departure, the casting of Freema – which dates all the way back to February! – and *Doomsday*'s final surprise, then I'll be writing an extensive article for **DWM** next issue, giving you all the details!"

27-YEAR-OLD FREEMA AGYEMAN HAS, OF course, already made one appearance in *Doctor Who*, playing Torchwood operative Adeola in *Army of Ghosts*. Viewers saw Adeola meet a sticky end at the hands of the Cybermen, but Freema will be playing a new character when she returns to *Doctor Who* next series.

Russell T Davies said, "The search for a new companion had been underway for some time when I first saw Freema Agyeman. She had come in to audition for the part of Adeola. Watching her during filming confirmed what an exciting new talent she was, so under cover of darkness we called her back in to audition with David Tennant for the role of the new companion.

"It was an immediate and sensational combination, and her range, presence and charm blew us all away. David and Freema are terrific together, and we're delighted to have chosen her to join the Doctor for more adventures in time and space. The first scripts have been written, and Martha's a brilliant addition to the TARDIS crew, the perfect foil for the Doctor."

Freema Agyeman herself said: "I've been keeping this secret from my friends for months – it's been driving me mad! Auditioning with David in secret down in Cardiff was unbelievable, but I never in my wildest dreams thought I'd actually become the new companion.

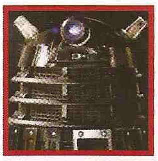
"Billie rightfully built up an amazing fan base and she will be missed, but I hope the fans are willing to go on new adventures with me. It still hasn't quite sunk in, I'm sure it will slam home first day on set when I'm stood gazing at David Tennant!"

David Tennant said of his new companion: "Freema was a joy to work with in Episode 12 of the current series. She is not only very talented and very beautiful, she's great fun and I'm delighted she's coming on board the TARDIS full time. I can't wait to welcome her into the *Who* family."

Freema, who has previously appeared in *Casualty @ Holby City* (2004), *Silent Witness* (2005), and *The Bill* (2006), and starred as Lola in the revival of cult soap opera *Crossroads* (2003), speaks exclusively to **DWM** on page 8.

▶ p8

New girl Freema Agyeman chats with **DWM** – before jetting off on her hols!



▶ p12

It's Daleks vs Cybermen – and **DWM** was there with a ringside view!

▶ p66

No time for a break for Russell T Davies – as another series gets underway...

Susie Liggat joins the **Doctor Who** team as Series Three enters production...

NEW PRODUCER JOINS

AN ADDITION TO THE DOCTOR WHO team for the next series is **Susie Liggat** [pictured right on the partially dismantled TARDIS set in Newport], who will be joining Phil Collinson in the producer's chair. Phil tells **DWM**: "Since this news was released, I've had 57 texts and emails from friends asking if I'm alright! I'm just having a month off, that's all, for a good holiday, and as the *Doctor Who* empire expands in the new Upper Boat studio, we keep looking for more practical ways to keep the show running. And this is one of them! We've yet to work out which filming block this covers exactly, as we're still pinning down dates, but Susie's been on board since last December, with this plan in mind. Susie's an old friend of mine, and she's been attending all our tone meetings, filming and dubs during 2006 to get used to the madness of it all. And she still hasn't run away screaming, which is a good sign! But I'll be back for the final blocks, and we'll all keep working together on this and any other plans BBC Wales Drama might have for the future..."

Doctor Who's executive producer Julie Gardner adds, "Susie's very well known throughout the industry as one of the finest First Assistant Directors in the land, and after working closely with her on *Casanova*, Russell and I were keen to work with her in a more full-time capacity. This has been planned for over six months now, and we can't wait for her to get to work properly! BBC Wales is proud and honoured to be working with her as a producer."

There are a few other changes to the *Doctor Who* team as BBC Wales begins its third year of making the show, as Phil explains: "Sadly, we're bidding farewell to the wonderful Sheelagh Wells in Make-Up, with a thousand thanks for her brilliant work. Such magnificent stuff, which I'm sure all of you enjoyed and appreciated. Stepping up to the plate is **Barbara Southcott**. I had the great pleasure of working with Babs on Series One of *Born and Bred*, and I've been dying to get her on board *Doctor Who*. Finally, she's here, and raring to go."

By the time you read this, filming will be well underway on the 2006 Christmas Special, *The Runaway Bride*. The cast readthrough took place in Cardiff on Thursday 29 June, while filming itself started on Tuesday 4 July. Rory Taylor is the Director of Photography on the special, with Ernie Vincze returning for the first block of the series proper.

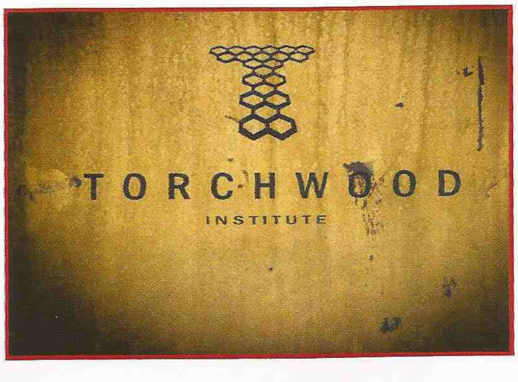
This block, consisting of Episode 1 by Russell T Davies and Episode 2 by Gareth Roberts, will be directed by newcomer **Charles Palmer** – son of *Doctor Who and the Silurians* and *The Mutants* actor Geoffrey Palmer. "Charles is another old colleague of mine, who I've been trying to tempt down to Cardiff for a long time now!" says Phil Collinson. "I first worked with him on *Linda Green*, and thought his work was brilliant. Pre-production has already started on Charles' block, so he's been in Upper Boat for a good few weeks now, throwing himself into the delights of design, casting and CGI, and it's all looking so exciting! *Doctor Who* might be off the air for a while now, but I can't wait for you to see what these directors and writers are cooking up!"

There have been a few changes to the list of writers for the next series, with Stephen Fry unfortunately having to drop out due to other work commitments. Russell T Davies tells us, "Sadly, we've also had to lose Matthew Graham from our roster for Series Three, because he's busy setting up his own company with Ashley Pharoah. Which is good news for the TV industry, but a loss for us! Nevertheless, he's always got an open invitation to return, cos working with him was such a delight. But fear not – although this news has only just made it to the pages of **DWM**, we've known about it for months now, and everything's in place for a new script."

More news next issue.

All the latest updates on BBC Three's spin-off series from **Doctor Who**...

TORCHWOOD RISES!



PRODUCTION ON THE DOCTOR WHO SPIN-OFF series *Torchwood* is well advanced with filming on the first two episodes (*Flotsam and Jetsam* by Russell T Davies and *New Girl* by Chris Chibnall) now complete, and the second block (Episode 3, *The Ghost Machine* by Helen Raynor and Episode 8 *Greeks Bearing Gifts* by Toby Whithouse) also nearing completion as this issue went to press.

Block Three will consist of two episodes, one by Chris Chibnall and the other by **Dan McCulloch** and **Paul Tomalin**. Russell T Davies tells **DWM**, "Paul and Dan are two very great new talents – and frighteningly young! We were first introduced to their work by Paul Abbott and Hilary Bevan Jones at Tightrope Productions – one of the finest companies in the land, and you don't ignore a recommendation from them! The boys came on board to write an 'extra' commission – meaning a script that might not make it to screen, but which gives us a good chance to try them out. But their very first draft was brilliant, so it went straight into production."

As revealed last issue, Block Three will be helmed by *Doctor Who* director James Strong, while we can now confirm that Block Four will be directed by **Alice Troughton**. "No, I've already asked – no relation!" laughs Russell. "But Alice is a very exciting talent. She's been part of the BBC Wales team for quite a while, because she shadowed James Strong on his production of *The Impossible Planet*/*The Satan Pit*, from Tone Meeting through to filming. So she's already acclimatised to our working ways, which means she's got a great head start."

This block will consist of two episodes – *Small Worlds* by PJ Hammond, and a script by **Cath Tregenna**. Russell continues: "Cath's a hugely famous writer within Wales – amongst many other credits, she was the creator of a BBC Wales drama called *The Bench*, which I loved. Again, she won us over with the very first draft – a beautiful script, with a very different feel for the Torchwood crew, which will expand the central team in all sorts of different directions."

Torchwood, starring John Barrowman, Eve Myles, Naoko Mori and Burn Gorman, is set to come to BBC Three later in the year.

OTHER NEWS

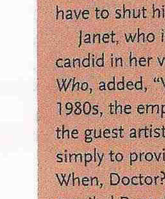
▼ TEGAN RETURNS!

Actress Janet Fielding recorded her first scenes as companion Tegan Jovanka for over 20 years in early July, as she was reunited with Peter Davison for the forthcoming *Doctor Who* audio adventure *The Gathering* by Joseph Lidster. **DWM** interviewed Janet last year [see **DWM** 353], and the actress said that she might do a Big Finish audio play "... when hell freezes over!"

DWM spoke to Janet at the recording to ask her why she had changed her mind: "Well, you see, [Big Finish audio producer] Gary Russell has just been on at me for a long time. And finally you think, 'I'll just have to shut him up!'" she joked.

Janet, who in the past has been notoriously candid in her views on the role of women in *Doctor Who*, added, "When I did *Doctor Who*, back in the 1980s, the empahsis was really on the Doctor and the guest artists. And you felt that you were there simply to provide the exposition: 'What, Doctor? When, Doctor? How, Doctor? Why, Doctor?' I've emailed Russell T Davies about that because I thought Billie Piper has been the best companion ever and just wonderful!"

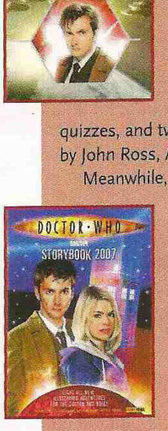
▼ ANNUAL & STORYBOOK 2007



The *Offical Doctor Who Annual 2007*, is published by Penguin in August priced £6.99. The lenticular panel on the cover features Christopher Eccleston as the Doctor, transforming into David Tennant as the Doctor's latest incarnation. The Annual features writing from Justin Richards, Jacqueline Rayner, Moray Laing and Davey Moore, puzzles, fact-files and quizzes, and two full-colour comic strips, illustrated by John Ross, Adrian Salmon and James Offredi.

Meanwhile, Panini Books publishes *The Doctor Who Storybook 2007* also in August. The book, which costs £7.99, features writing from Russell T Davies, Steven Moffat, Mark Gatiss, Gareth Roberts, Tom MacRae, Robert Shearman, Nicholas Briggs, Jonathan Morris and Justin Richards, and a cover illustration of the Tenth Doctor and Rose by Alister Pearson. Exciting signing news next issue.

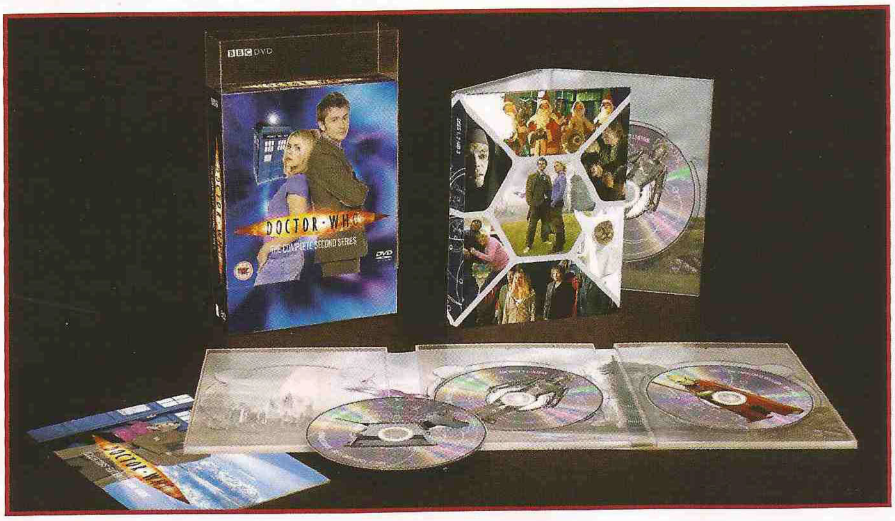
▼ ADVENTURES 8 & 9



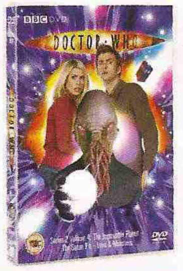
Issue 8 of *Doctor Who Adventures*, the magazine for younger *Doctor Who* fans, is on sale now, priced £1.99. There are two covers to choose from, one featuring the Daleks and one with the Cybermen. Inside is a Daleks and Cybermen fact file, a new comic strip by Alan Barnes, and a guide to the Tenth Doctor's adventures. The issue also comes with a free quiz book. Issue 9, out Thursday 27 July, is a monster special with the first part of a new feature – *Monster A-Z*... and A is for Abzorbaloff. There's also a look at *The Hand of Fear* and an interview with Elisabeth Sladen; a guide to Lady Cassandra, and a behind-the-scenes report on *The Idiot's Lantern*. The issue comes with a free Alien Four-in-a-Row game.

2 | entertain unveils the packaging for November's DVD Box Set...

BOXING DAVID!



PICTURED ABOVE IS THE PRELIMINARY packaging mock-up for the forthcoming *Doctor Who* Box Set, featuring *The Christmas Invasion* and all 13 episodes of David Tennant's first full series as the Doctor. The six-disc set goes on sale from Monday 20 November, with the first five discs featuring the episodes themselves, and the sixth featuring a variety of bonus material. Among the extras will be deleted scenes, commentaries on every episode, and David Tennant and Billie Piper's video diaries of life on set. More news on other extras soon.

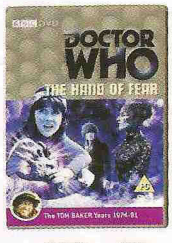


The 'vanilla' volumes have continued to sell well [see *Public Image* opposite], with the fourth Tennant volume – containing *The Impossible Planet*, *The Satan Pit* and *Love & Monsters* – due on Monday 7 August (the sleeve can be seen right), and the fifth volume – comprising *Fear Her*, *Army of Ghosts* and *Doomsday* – set for Monday 4 September. **DWM** is arranging an exclusive competition in conjuction with 2 | entertain for a 'fan commentary' on an episode of a future classic *Doctor Who* DVD release. We'll be giving further details on which story this will be for, and how you can win a chance to take part in the commentary, in the next **DWM**.

WIN TWO NEW DVDs!

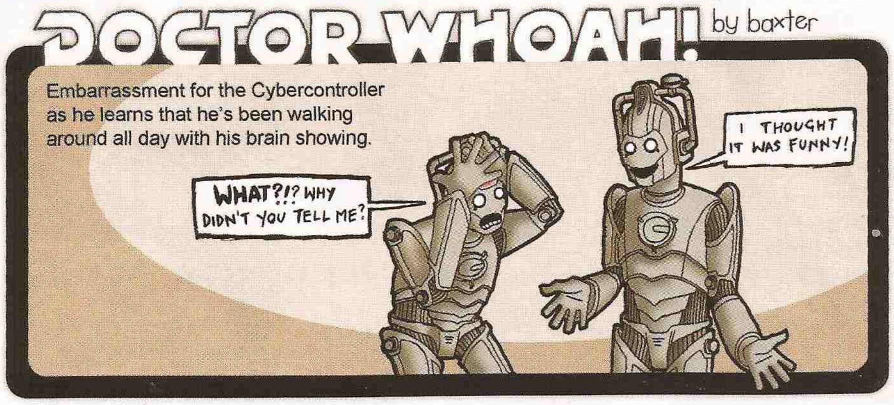
THERE ARE TWO NEW DOCTOR WHO DVDS OUT this month, and we've got chances for you to win both, thanks to 2 | entertain!

The Hand of Fear, starring Tom Baker, was the final regular story featuring Elisabeth Sladen as Sarah Jane Smith, and it's on sale in high street stores priced £19.99 from Monday 24 June. Also on sale now is another volume of adventures from the current series of *Doctor Who*, featuring the episodes *Rise of the Cybermen*, *The Age of Steel* and *The Idiot's Lantern*. This volume is on sale at your local DVD store now for £15.99, but we've got FIVE copies of both of these discs to give away to **DWM** readers. For a chance to win, just tell us the answer to the question below, mark it **I suppose a remark about crashing the party would be appropriate!** and post it to the **DWM** address on page 3 by 17 August. Good luck!



Apart from *The Idiot's Lantern*, which other story features 'faceless ones'?

a) The Faceless Ones
b) The Faceless Ones
c) Look, just send us your entry, okay?


DOCTOR WHOAH!
by baxter
Embarrassment for the Cybercontroller as he learns that he's been walking around all day with his brain showing.
WHAT?!? WHY DIDN'T YOU TELL ME?
I THOUGHT IT WAS FUNNY!

PUBLIC IMAGE

TOM SPILSBURY LOOKS AT HOW **DOCTOR WHO** HAS BEEN FARING IN THE TELEVISION RATINGS WAR, AND IN THE DVD CHARTS...

WILLKOMMEN! YOU JOIN ME THIS ISSUE IN DWM's luxury hotel suite in Berlin, where I've been staying in five-star comfort to watch the World Cup.

... Oh alright, then. I've been stuck back in London and watching it on TV like everyone else, but please forgive the indulgence, as it's pretty much impossible to talk about this month's ratings without mentioning the Greatest Competition in the World.

Anyway. *Doctor Who*! First, let's head back to the start of June – with the World Cup yet to start – when *The Impossible Planet* scored 6.32 million viewers. You'll not be surprised to learn that this was more than enough to see off ITV1's Bond movie *Tomorrow Never Dies* (2.5 million), and make *Doctor Who* the second most-watched show of Saturday night, narrowly behind BBC One's hospital drama *Casualty* (6.79 million), which had the advantage of being shown an hour and a half later on one of the first truly hot evenings of the summer.

The concluding part of the story, *The Satan Pit*, also found the summer weather to be more of a challenge than *Who Wants to Be a Millionaire?* on ITV1, but nevertheless stayed on the right side of 6 million viewers. While this may initially sound 'low' compared to figures achieved earlier in the series, it's worth comparing *The Satan Pit*'s rating to those of the UK's major soap operas shown the previous evening. Bear in mind that *Coronation Street*, *EastEnders* and *Emmerdale* usually attract between 8 and 11 million viewers; so the fact that they pulled in 6.9m, 6.6m and 3.8m respectively, puts *Doctor Who*'s rating into stark persepective. The lure of the sunshine is a common enemy for every television programme at this time of year, so for *Doctor Who* to be getting figures that would be considered 'good' even if it was the middle of winter, is a quite stunning achievement. Unsurprisingly, the top programme of Saturday 10 June – and indeed, the entire week – was the BBC's coverage of England's opening World Cup match against Paraguay, which averaged exactly 12 million viewers... proving that the World Cup follows a different rulebook to everything else on television.

One week later, Peter Kay's guest spot in *Love & Monsters* sparked something of a ratings spike for *Doctor Who*, up to 6.66 million – a figure perhaps more appropriate for the previous week's episode! With the World Cup now in full swing, *Doctor Who* still managed an impressive 15th place on the chart – well ahead of many matches, and even one of the week's two bumper-length *EastEnders* editions. Top for the week was England's narrow victory over the footballing might of... (ahem) Trinidad & Tobago – with 13.67 million viewers on the Thursday afternoon.

Fear Her maintained *Doctor Who*'s upward trend, with figures rising to over 7.1 million on Saturday 24 June. Argentina vs Mexico secured the top audience for the day with 8.46 million, but *Doctor Who* was well ahead of the rest of the day's programmes, and was the week's top-rated drama, as the ongoing sunny weather proved a persistant distraction for many.

Final figures for *Army of Ghosts* weren't released as we went to press, but the early 'overnight' rating indicated that over 7.6 million tuned in – a colossal number for the time of year – no doubt helped by the preceeding World Cup match, where over 19 million had just seen England crash out of the competition to Portugal in a penalty shoot-out. We'll look at this episode's final score – which should rise still further – next issue.

Finally, there's just time for a quick run-down of *Doctor Who*'s ongoing success in the DVD chart. Having entered at Number 8, *The Christmas Invasion/New Earth* release dropped to Number 18 and then Number 38, before leaving the Top 50. The triple-bill of *Tooth and Claw/School Reunion/The Girl in the Fireplace* fared even better – entering at Number 3, before dropping modestly to Number 9 in its second week, while the previous volume briefly reappeared at Number 41. The third week of sales saw Volume 2.2 decline to Number 25, rubbing shoulders with Jon Pertwee's *Inferno*, which entered at an impressive Number 26 – a very high position for a 'classic' release. The Tennant volume even managed a rare fourth week inside the Top 40, dropping to Number 39. Tennant's DVDs seem to be performing at least as well as last year's releases, which bodes well for this autumn's box set. DWM

RadioTimes
1-7 JULY 2006 95p
WIN tickets to the World Cup semi-final
EXCLUSIVE
WHAT BILLIE DID NEXT...
We ask TV's hottest actress: where did it all go so right?
100+ DIGITAL CHANNELS!
THE BEST WORLD CUP COVERAGE
TV & SATELLITE WEEK
NEW COMEDY
COOGAN IS BACK!
POLICE PUBLIC CALL BOX
Hide behind your sofas, it's...
PETER KAY VERSUS DOCTOR WHO
Freeview
Plus GREAT RADIO listings
TVguide
ath to e Doctor?
Celebs get in the saddle for Sport Relief
NEW SERIES
Ian McShane is back and as ruthless as ever in Deadwood

DOCTOR·WHO 2006 TELEVISION RATINGS UPDATE

EPISODE	TRANSMITTED	RATING (Chart Position)	AUD SHARE	BBC THREE REPEATS**	HIGHEST-RATED OPPOSITION (Channel)	RATING (Chart Pos)	AUD SHARE
SERIES EPISODES (All first broadcast on BBC One)							
1 **New Earth**	15 April 2006, 19:15	**8.62m** (9th)	40%	**0.40m/0.48m/0.24m**	**FILM Harry Potter and the Chamber of Secrets** (ITV1)	**5.10m** (32nd)	26%
2 **Tooth and Claw**	22 April 2006, 19:15	**9.24m** (10th)	43%	**0.56m/0.41m/0.25m**	**Midsomer Murders (repeat)** (ITV1)	**3.48m** (—)	18%
3 **School Reunion**	29 April 2006, 19:20	**8.31m** (12th)	42%	**0.63m/0.43m/0.27m**	**World Snooker** (BBC Two)	**2.64m** (—)	16%
4 **The Girl in the Fireplace**	6 May 2006, 19:00	**7.90m** (13th)	38%	**0.69m/0.35m/0.24m**	**FILM Peter Pan** (ITV1)	**3.50m** (—)	18%
5 **Rise of the Cybermen**	13 May 2006, 19:25	**9.22m** (6th)	44%	**0.63m/0.31m/0.14m**	**FILM X Men** (ITV1)	**3.06m** (—)	16%
6 **The Age of Steel**	20 May 2006, 18:35	**7.63m** (15th)	38%	**0.62m/0.39m/0.17m**	**The Prince's Trust 30th Birthday – Live** (ITV1)	**5.30m** (28th)	23%
7 **The Idiot's Lantern**	27 May 2006, 19:00	**6.76m** (18th)	33%	**0.64m/0.42m/0.15m**	**Soccer Aid Live: England vs Rest of the World** (ITV1)	**6.40m** (21st)	31%
8 **The Impossible Planet**	3 June 2006, 19:00	**6.32m** (18th)	41%	**0.69m/0.32m/0.16m**	**FILM Tomorrow Never Dies** (ITV1)	**2.50m** (—)	18%
9 **The Satan Pit**	10 June 2006, 19:00	**6.08m** (19th)	38%	**0.66m/0.32m/0.26m**	**Who Wants to Be a Millionaire?** (ITV1)	**4.09m** (48th)	26%
10 **Love & Monsters**	17 June 2006, 19:00	**6.66m** (15th)	39%	**0.72m/0.21m**	**Who Wants to Be a Millionaire?** (ITV1)	**3.0m** (—)	17%
11 **Fear Her**	24 June 2006, 19:00	**7.14m** (20th)	41%	**0.54m/0.23m***	**Who Wants to Be a Millionaire?** (ITV1)	**3.62m** (—)	20%
12 **Army of Ghosts**	1 July 2006, 19:00	**7.66m*** (tba)	44%*	**0.74m***	**Wimbledon: Andy Murray v Andy Roddick** (BBC Two)	**3.5m*** (tba)	tba%*

EPISODE	TRANSMITTED	RATING (BBC3 Chart Pos)	AUD SHARE
DOCTOR WHO CONFIDENTIAL (All first broadcast on BBC Three)			
X **One Year On**	9 April 2006, 19:00	**0.28m** (—)	2%
1 **New New Doctor**	15 April 2006, 20:00	**0.76m** (3rd)	5%
2 **Fear Factor**	22 April 2006, 20:00	**0.66m** (1st)	5%
3 **Friends Reunited**	29 April 2006, 20:05	**0.61m** (5th)	4%
4 **Script to Screen**	6 May 2006, 19:45	**0.73m** (2nd)	5%
5 **Cybermen**	13 May 2006, 20:10	**0.78m** (2nd)	4%
6 **From Zero to Hero**	20 May 2006, 19:25	**0.63m** (1st)	4%
7 **The Writer's Tale**	27 May 2006, 19:45	**0.45m** (5th)	3%
8 **You've Got the Look**	3 June 2006, 19:45	**0.55m** (2nd)	5%
9 **Religion and Myth**	10 June 2006, 19:45	**0.46m** (7th)	4%
10 **The New World of Who**	17 June 2006, 19:45	**0.77m** (1st)	6%
11 **The Fright Stuff**	24 June 2006, 19:45	**0.54m** (8th)	4%
12 **Welcome to Torchwood**	1 July 2006, 19:45	**0.52m*** (tba)	4%

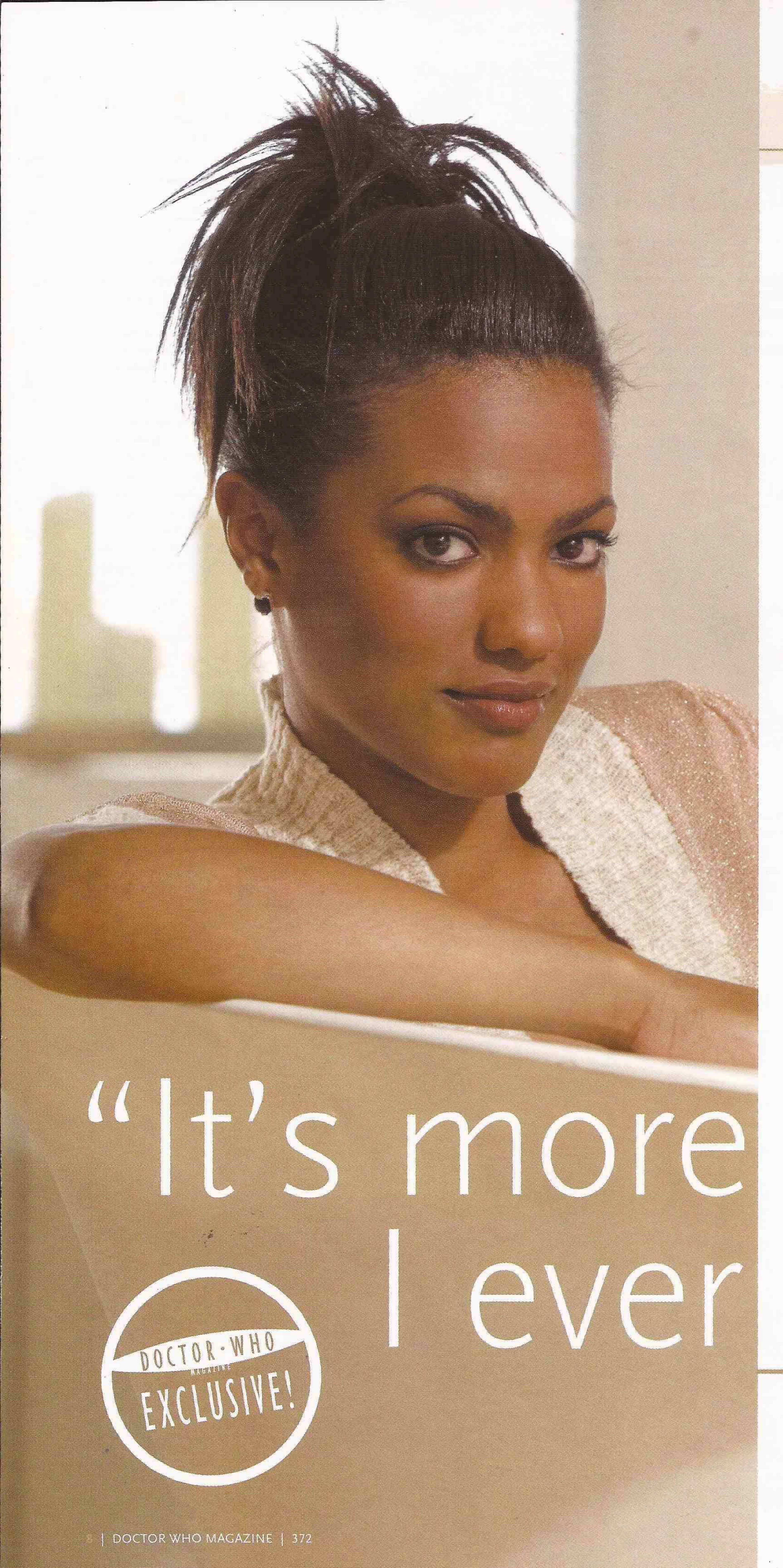
* = Preliminary 'overnight' figure only.

** BBC Three repeats of each *Doctor Who* episode were on the Sunday after the first BBC One transmission at around 19:00, and the following Friday at 21:00 – except for Eps 10 and 11 which had their Friday repeat at 22:45 and 22:30 respectively. Eps 1 to 5 received a third repeat in the week of Mon 22 and Fri 27 May at 19:00, while Eps 6-8 received a third repeat between Mon 19 and Wed 21 June at 19:00. Episode 9's third repeat was on Friday 23 June at 22:00.

DOCTOR WHO CONFIDENTIAL REPEATS:

Episode 1 Sunday 16 April at 19:45 (full repeat, 0.34m)
Monday 22 May at 19:45 (Cut-down only, 0.09m)
Episode 2 Sunday 23 April at 3:25 (full repeat, no audience data)
Saturday 24 June at 20:15 (full repeat, 0.22m)
Episode 3 Monday 1 May at 3:05 (full repeat, no audience data)
Saturday 17 June at 20:15 (full repeat, 0.40m)
Episode 4 Sunday 7 May at 19:00 (Cut-down only, 0.30m)
Monday 8 May at 3.25 (full repeat, no audience data)
Friday 12 May at 21:45 (Cut-down only, 0.25m)
Thursday 25 May at 19:45 (Cut-down only, 0.13m)
Episode 5 Sunday 14 May at 19:45 (full repeat, 0.33m)
Friday 19 May at 21:45 (Cut-down only, 0.17m)
Friday 26 May at 19:45 (Cut-down only, 0.11m)
Episode 6 Sunday 21 May at 19:45 (Cut-down only, 0.36m)
Monday 22 May at 3.25 (full repeat, no audience data)
Friday 26 May at 21:45 (Cut-down only, 0.16m)
Monday 19 June at 19:45 (Cut-down only, 0.10m)
Episode 7 Sunday 28 May at 19:55 (Cut-down only, 0.36m)
Friday 2 June at 21:45 (Cut-down only, 0.21m)
Tuesday 20 June at 19:45 (Cut-down only, 0.10m)
Episode 8 Sunday 4 June at 19:45 (Cut-down only, 0.39m)
Friday 9 June at 21:45 (Cut-down only, 0.22m)
Wednesday 21 June at 19:45 (Cut-down only, 0.11m)
Episode 9 Sunday 11 June at 19:45 (Cut-down only, 0.25m)
Monday 12 June at 3:20 (full repeat, no audience data)
Friday 16 June at 21:45 (Cut-down only, 0.16m)
Episode 10 Sunday 18 June at 3:35 (full repeat, no audience data)
Sunday 18 June at 19:45 (Cut-down only, 0.48m)
Monday 19 June at 3:55 (full repeat, no audience data)
Episode 11 Sunday 25 June at 19:45 (Cut-down only, 0.35m)
Monday 26 June at 3:25 (full repeat, no audience data)
Friday 30 June at 22:45 (Cut-down only, 0.21m)
Episode 12 Sunday 2 July at 3:25 (full repeat, no audience data)
Sunday 2 July at 19:45 (Cut-down only, 0.48m)

All data: BARB. No audience data available for broadcasts between 2 and 6am.



“It’s more than I ever dreamed”

DOCTOR-WHO MAGAZINE EXCLUSIVE!

Freema Agyeman has the world – nay, the universe – at her feet.

It’s Monday 3 July. Two days ago, 27-year-old Freema made her *Doctor Who* début, as ill-fated Adeola in *Army of Ghosts*. (She was ‘upgraded’ by a Cyberman 12 minutes in, put out of her misery half an hour later, and, in what was possibly the grossest moment of the series so far, her brain-stem was removed and waved about by Tracy-Ann Oberman. All in all, a busy day at the office!) In two days’ time, Freema’s casting as Martha Jones, the Doctor’s new companion, will be announced to the press, ending weeks of speculation as to who’ll replace Billie Piper after two series as Rose Tyler. We’re expecting a media frenzy, and internet message boards to go into meltdown. No pressure, Freema!

And guess what? This Monday morning, **DWM** was offered an exclusive. A proper, 24-carat, world exclusive. Freema Agyeman’s first ever *Doctor Who* interview! Interested? Funnily enough, we said ‘yes’...

How are you, Freema?

I’m very well, thank you. I’m off to Spain tomorrow, but I’ve done most of my packing.

It’s been an eventful day for you so far...

Gosh, yes, we did the photo shoot for the press release this morning. It was an amazing, amazing shoot – high glam, very *Vanity Fair*. All these dresses! I said to David [Tennant], ‘It’s like *Desperate Housewives*! Or *Sex and the City*!’ Things that I ordinarily wouldn’t wear but I absolutely loved. And David: genius! I just adore – *adore* – his company. So we had a laugh. A real relaxed day. And the pictures look great. But I was looking at them, thinking, ‘They’re brilliant, I’m really proud of them, but it’s almost like it’s not me in those pictures.’ It’s surreal. I feel like I’m watching it happen to somebody else. You dream about it for years – ‘That’s the kind of break I want! That’s how I want my life to be!’ – and now it’s sort of happened. My God. It’s beyond exciting. [Laughs] It’s so much more than I’d ever envisaged for myself that it’s almost like I’m not living it but observing it. Amongst my actor friends, *Doctor Who* – when it came back – was the one to be in. When I went for the Adeola part, I saw two other girls at the audition that I knew and we were all battling for this one part, so I’d have been more than happy if that’d been my lot. This is more than I ever dreamed.

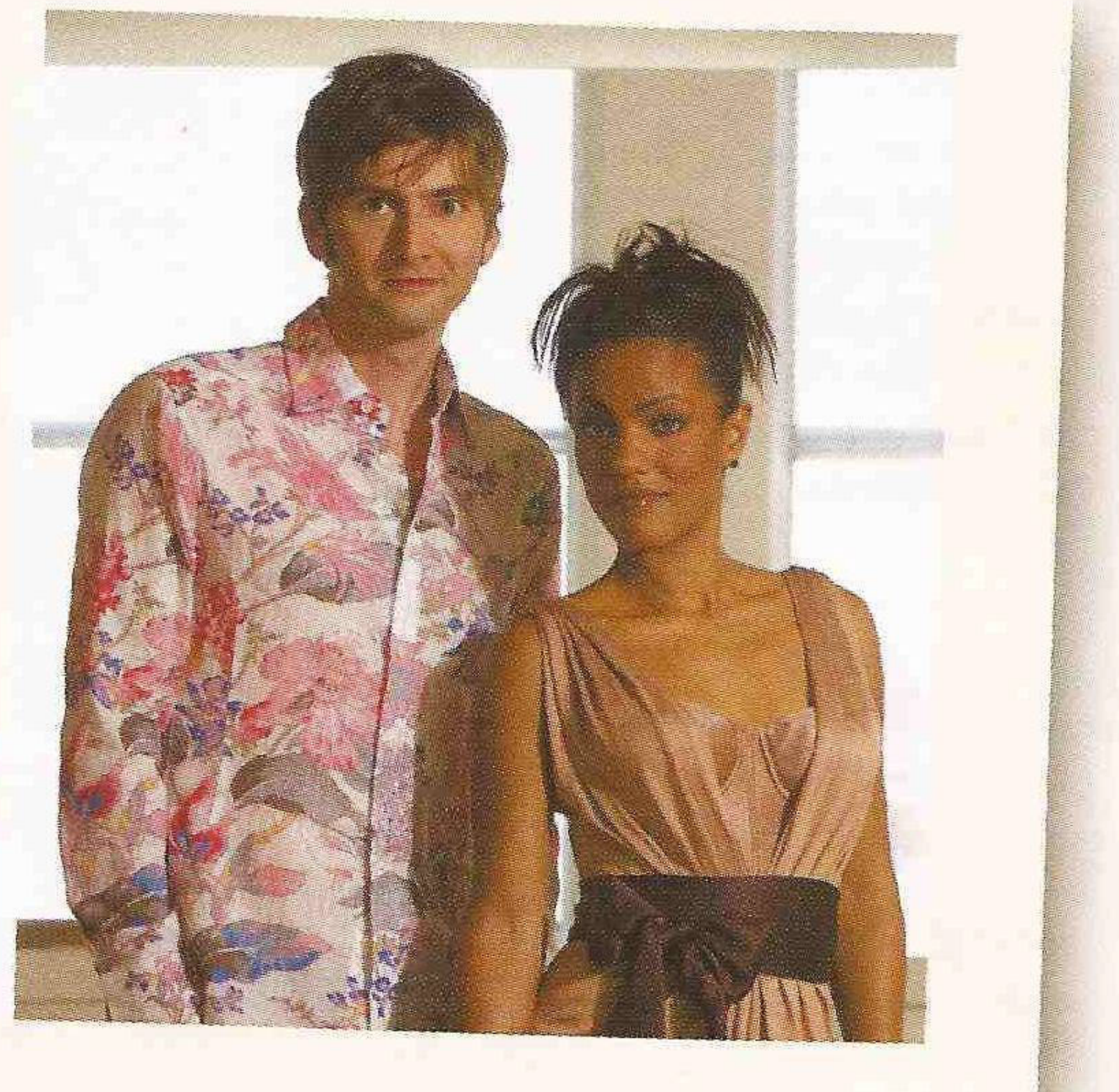
That’s good to hear. As a viewer, it’s nice to think that the people making the show are enjoying themselves.

It matters, doesn’t it? I’ve always said that. The day that I got back from filming Episode 12 in Cardiff, I said to my mum, ‘That was the best job I’ve ever done, in terms of the script, the characterisation, the rest of the cast...’ It is as much fun as it looks. The vibe on set is real fun, everyone’s having a good time, but work gets done, and it’s done to such a high quality. When I got off that train from Cardiff, I said to myself, ‘I could so have stayed there!’ I thought, ‘That could so be my life. But never mind. Let it go. Move on.’ And that was without any idea of what was bubbling under...

Army of Ghosts was filmed around Christmas. At what point did you realise that you were in the running for the role of Martha?

Nowhere near that time. I had no clue. There was a little thing that happened on set one day, when Julie Gardner came down, and the director, Graeme Harper, said, ‘That’s one of the executive producers,’ and one of the guys who was in the same scenes as me said, ‘Ooh, should we go over and say hello...?’ I was like, ‘No! No! I wouldn’t know what to say!’ She was talking to other people, and I was a bit nervous, and then suddenly Julie spotted us, and made a beeline. She came over, and said ‘hello’, and I was like, ‘Oh my God, did she hear what we were saying?!’ I realise now what was going on, but I had no inkling.

As time went on, my agent got a call saying that they wanted me to audition for a regular in [sister show] *Torchwood*, and I was so up for it. Same team. Would love to do it. So I went for an audition in London. But I had to miss the second audition, cos I got sick for a week in January. It was really awful. I was so upset. But then they said that they’d reschedule it. And then, just before the third audition, I get a call from my agent. She said, ‘Right, do you want to sit down? Sit down, yes. It’s better that you sit down.’ I was like, ‘Er, what is it?’ She said, ‘All this time, they’ve been seeing you for the part of the new companion in *Doctor Who*, not for a regular in *Torchwood*!’ I couldn’t believe it. My agent couldn’t believe it – she was talking to me at like a million miles per hour down the phone! She said, ‘Good job they didn’t tell us, isn’t it?’ I’m like, ‘It’s a really good job, because maybe nerves would have got the better of me?’ Not knowing the magnitude of what you’re doing, you kind of relax, and just go in and do your thing. But they had to tell me at that point, because the next step was a screen test with David. I think a bell would have gone in my head if I’d have walked into the room and he’d have been there! [Laughs] And David was just a dream. He was so supportive. He’s a gem. He was like, ‘We can do the scene as many times as you want.’ And the night before, he’d left a little note under my door at the hotel. I went out to dinner with the casting director, and I came back and there was a little note – just, you know, so encouraging. These people aren’t here to put barriers in my way, so I was able to walk in there like I’d walk into a room of friends. And Russell [T Davies, head writer and executive producer] – he’s such a good egg. I love him.



▲ *David Tennant and Freema Agyeman get acquainted.*

You were finally cast as Martha back in February, right? Has it been difficult remaining schtum?

You kind of want to scream it from the rooftops, so it’s been difficult at times, but only because I’m so excited. There have been moments when I could be sort of silently excited, cos obviously my family knew, and we shared a little bottle of bubbly, but then I’ve had to go back to my day job, and meet my friends... I know certain people are going to be like, ‘Oh,’ because I’ve kind of had to lie to their faces. They’d say to me, ‘What audition have you got? Where are you going now?’ I’d always come up with something. But the moment that my name was leaked [in the tabloids], and associated with the show, and my friends were asking outright, ‘What’s this all about?’ – that was when I had to go, ‘I don’t know. I’ve no idea.’ I’ve had to make a mental list of all the people that I’ve told little white lies to so that I can go back and say to them, ‘I’m so sorry! Are we still friends?’ [Laughs] In some respects, I’m still having to steel myself. On the way back from the shoot today, the cab driver was saying to me, ‘What were you doing in there? What are you up to?’ And I thought, ‘Well, it’s breaking in two days, but I still feel like I can’t actually say it until it’s been 100% okayed.’ It was a funny mixture today of everyone saying it out loud, but also still being a little bit secretive. But it’s been amazing. As I say, the people that are most important to me are my family. I’ve only got my mum, and my brother, and my sister, and it was massive for me to be able to share that with them.

Who was the first person that you told?

My brother and my sister. The day I got the call, I was in the car with them, and they knew that I’d been to Cardiff [to audition] two days beforehand, and I was driving, and my agent rang, so my sister answered the phone, and my agent said, ‘Can you tell her to pull over somewhere where it’s safe so that she can call me back?’ I was like, ‘Is that all she said?! How did her voice sound?’ I called back my agent, and she said, ‘Yeah, well, they’ve had to make a decision, and I’m afraid it’s not gone your way.’ My sister went, ‘Get feedback! Get feedback!’ And within a second of that – you know, going from one extreme to the other – my agent said, ‘I’m kidding, I’m kidding! You got it!’ I laugh at it now, but at the time...! So I was screaming, and my sister was screaming, and my brother was screaming, and we all just sat there and screamed for ages. The whole way home, we were going, ‘This is just brilliant,’ and then looking at each other and going, ‘Can we actually have a moment, please, to digest this?’ And then we got home, and we’d called my mum, so she was there as soon as we walked in, and she was crying... It was just massive, cos they’ve been so ▶

◀ supportive, and for me to get this job, which is so sought after, and to be part of this show… their pride just shot through the roof. We're all still absolutely beside ourselves.

Have your family always supported you in your chosen career path? Have they never told you to 'get a proper job'?

There were members of my family who I heard 'get a proper job' from, and my mum was one of the only ones that always said, 'Follow your heart. Do what you want.' It sounds so clichéd, but it is difficult for a parent to do that, knowing that their kid might be on the breadline for a good many years. But she was like, 'I'll support you. I'll do what I can.' I mean, she doesn't have anything, but she was like, 'I can feed you so that you can keep slogging away, doing your little bread-and-butter job.'

My brother has always been dead supportive. He's my true, honest critic. I went to him the very first time I got a telly job, and said to him, 'Tell me what you think.' He was about 15 at the time. Everyone was going to me, 'Brilliant! Brilliant!' But you can always trust a younger brother to say, 'No, I didn't like that bit there. You could have done that better.' So I always go to him. My sister and me are quite different people. She says to me, 'How can you live not knowing day-to-day where your next paycheque is coming from?' And I'm like, 'Well, valid. But how can you live knowing exactly what you're doing from day to day.' That, for me, is frightening. But they've all been behind me from the beginning, and now I feel so vindicated that they can hold their heads up, and say, 'We were right to back her.' It feels nice. It feels really, really nice.

Did you enter the profession in pursuit of fame? Or has it always just been about the acting?

If I'm honest, it was the acting. It's the wanting to do quality drama. For such a long time, I was looking at people going on at the Royal Court, and the National, and the Soho Theatre, and they were real meaty plays, and I was like, 'I want to be part of that.' And then it just so happened that TV came along, and I realised – and maybe this is too honest – that you could do a job, love it, and actually get paid more than a pittance! I suddenly thought, 'I would've done it for nothing at the King's Head, but if I can do it on TV, and get paid, and give it to my family, to my brother and my sister, to support them, then I've got to do that.' That's why I feel vindicated now: I can help my family financially.

Not wishing to sound twee or anything, but to what extent do you view your situation as a 'rags to riches' tale?

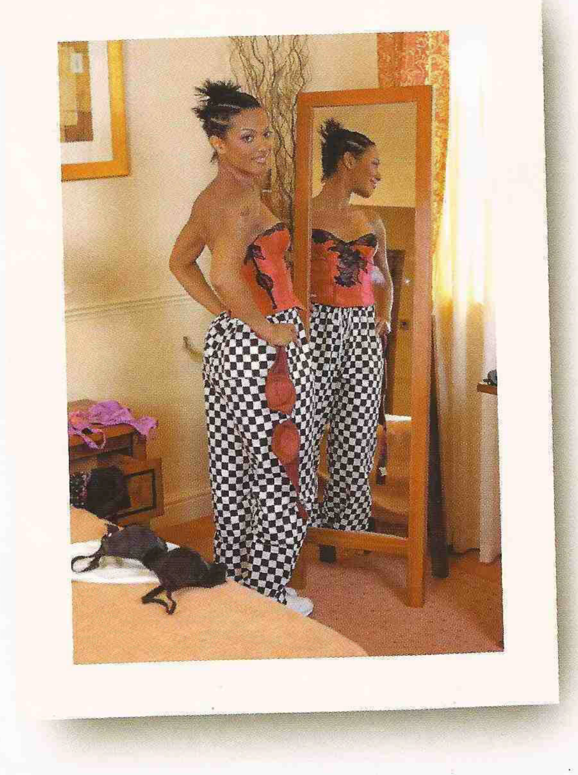
Oh, I do. I have no problem with that phrase at all, because anybody who knows me knows that I left uni, and did part-time job after part-time job, and robbed Peter to pay Paul. I actually thought at one point, 'How long can I go on like this? Should I give up on the acting altogether?' Cos so many of my friends dropped off along the way, and did go and get 'proper jobs', in inverted commas. It is 'rag to riches', because you have nothing, and you slog away, and you stick to your guns, and you think, 'No, keep going. I will succeed.' And then it happens. It is a bit dreamlike. So I have no problem with anyone picking up on that 'rags to riches' angle… so long as they don't say that I was a tramp! [Laughs] Not that I'm really rich now, but…

Have you splashed out on anything madly extravagant yet? I think you should...

As soon as I start getting my wages, I will be treating my family to whatever they want, within reason. We haven't up until now, apart from this little holiday to Spain, because of not counting your chickens before they hatch. But it's been nice kind of thinking about it. It's horrible to focus on the financial side sometimes, because that's never been my directive, but when it comes with it, it does, I suppose, change your life. You think, 'Wow, things can suddenly be a little bit easier, a little bit better.'

How else do you think this job will change your life? Do you think it'll change you as a person?

▲ *Poor Adeola – we barely knew ye... Harrowing scenes from Army of Ghosts.*



▼ *Freema as Lola in ITV1 soap opera Crossroads.*

© Rex Features

I don't think it will. Had I been standing here five years ago, trying on all these amazing frocks at a photo shoot, having all these lights around me, and cameras, I might have had a mini panic attack! But this whole 'rags to riches' thing… well, I kind of feel – this sounds clichéd as well – like I've found myself as an actor, and as a person, and I'm older now, and wiser, and I think that I can handle this. I really, really do believe I'm 100% ready for it. I think it's happened at a really good time in my life.

Have you been warned about the inevitable press interest, not just in your work but also in your private life?

I feel a little apprehensive, naturally. But I've got a strong family network, and that's carried me through everything else in life, so I'm sure that they'll give me the support and the strength that I need. I've been prepared quite well. There's a good team at BBC Wales, so I feel like there's constantly someone there for me. Even today, they were saying, 'Enjoy this time, because it will be hard work, it will be hectic, there will be demands on you,' and I hear it, and I appreciate it, and I acknowledge it. I know that it's going to be manic, I know how huge this show is, and I know that the fans are dedicated… and I know that I'm saying this now, and you're probably thinking, 'Yeah, yeah, in eight months' time, you won't be so keen to sign another bit of paper…!' But I'm going to strive to prove everybody wrong. [Laughs] I know it's going to be full-on, but that's part and parcel of this amazing job. I'm so blessed to have it, so I'm not going to grumble. No way. I know to be prepared for busy times.

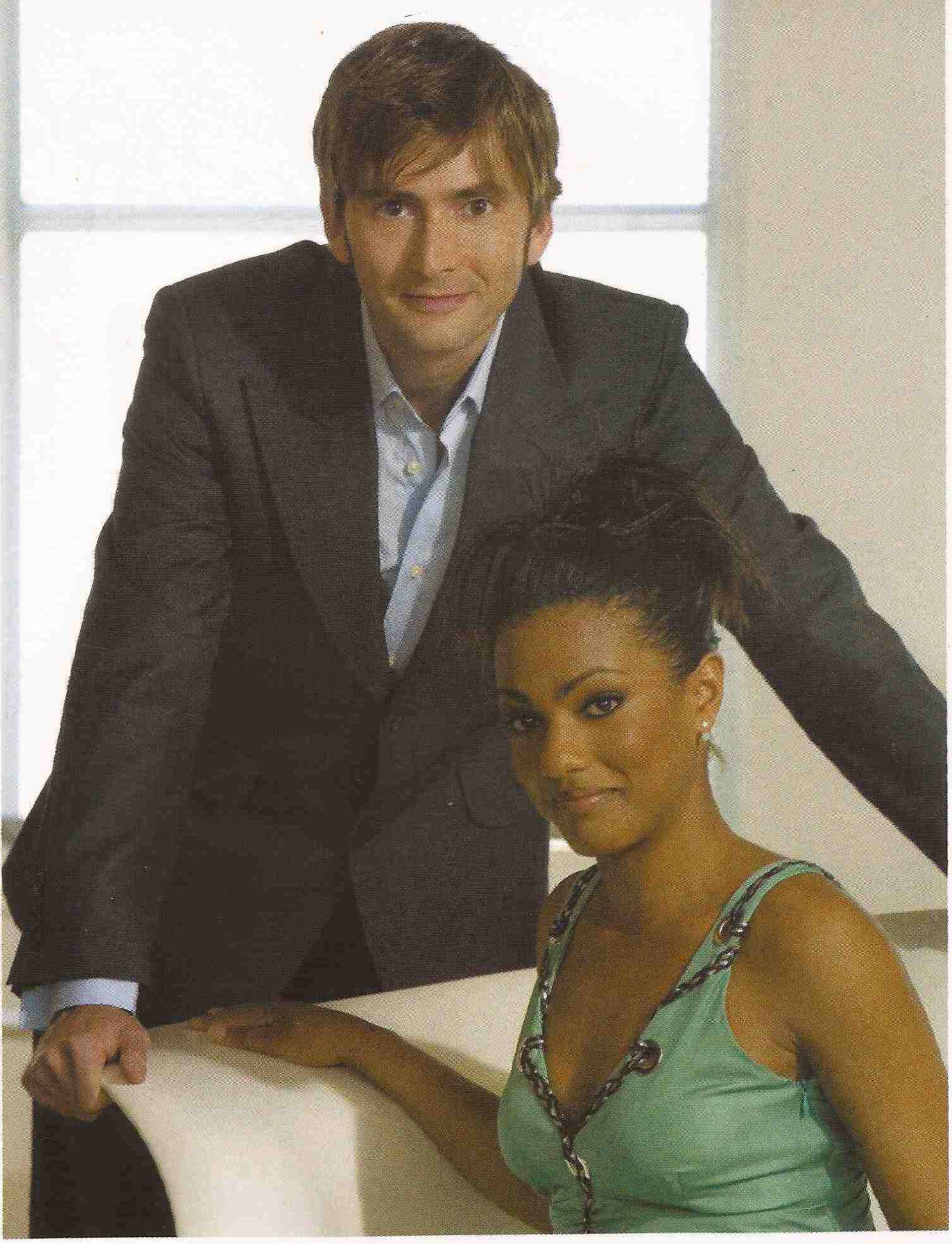
What can you tell us about your character, then? We know that her name's Martha...

Believe it or not, I know nothing! Hand on heart. I haven't even been sent a script yet. The costume girls today said to me, 'What sort of look are they going for?' And I have no idea. Hair-wise, clothes-wise, I don't know how she looks. I was talking to one of the guys on the show: he said, 'I know certain things, I know how she comes about, and how it's explained that you were in Episode 12 as a different character…' And I was like, 'Oh my God, tell me!' I feel like I'm the last to know. But it's fun, because I trust everybody so much. I mean, very early on, there was a character breakdown. It said that she believes that she's more on a level with the Doctor, whereas Rose was more in awe… but whether they've stuck with that, I've no idea. I'm so excited to find out. Any day now, I'll get the first script in the post.

You're going to be a hero – and a role

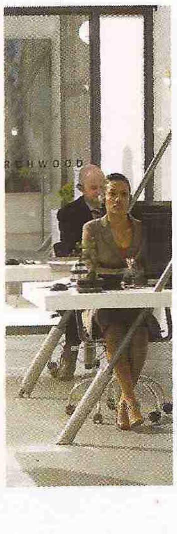
model – to children everwhere. Does that appeal to you? It's quite a responsibility...
Yes, it is, but I think the show is so good at presenting role models for children. The Doctor is an alien, and he welcomes people who are different to himself. The message that the show sends out is geared towards encouraging positive role models for children.
So I'm honoured. Yes, I hopefully will become a role model. In my everyday life, I will, of course, be backing that up. I wouldn't dream of presenting such an image, and then blowing it out of the water by behaving completely differently in reality. I will be Martha Jones, and if they love her, and want to be her friend, then I will back that up, definitely.

Another inevitability of being a Doctor Who companion is sex symbol status...
That's all fun. If anyone deems me sexy enough...! When I had a job at [ITV soap] *Crossroads*, my character, Lola, was quite a sexy character, and it was geared towards... well, you know, sex! At one point, I remember, I had to wear this kind of all-in-one underwear, and walk onto set, and I never wanted to make a fuss, but I was like, 'Actually, I don't think I can physically do it!' [Chuckles] So I've kind of had the whole 'being in a bikini' thing, and I know that similar associations come with this role, but I think it's dead flattering. I wouldn't do it to any extreme, but I wouldn't go, 'No, no, no, this is outrageous! I'm a serious actress! I'm not here to sell my body!'



▲ *David Tennant: "a dream and a gem" according to his new co-star.*

▼ *Freema's character Adeola succumbs to Cyber control in Army of Ghosts.*



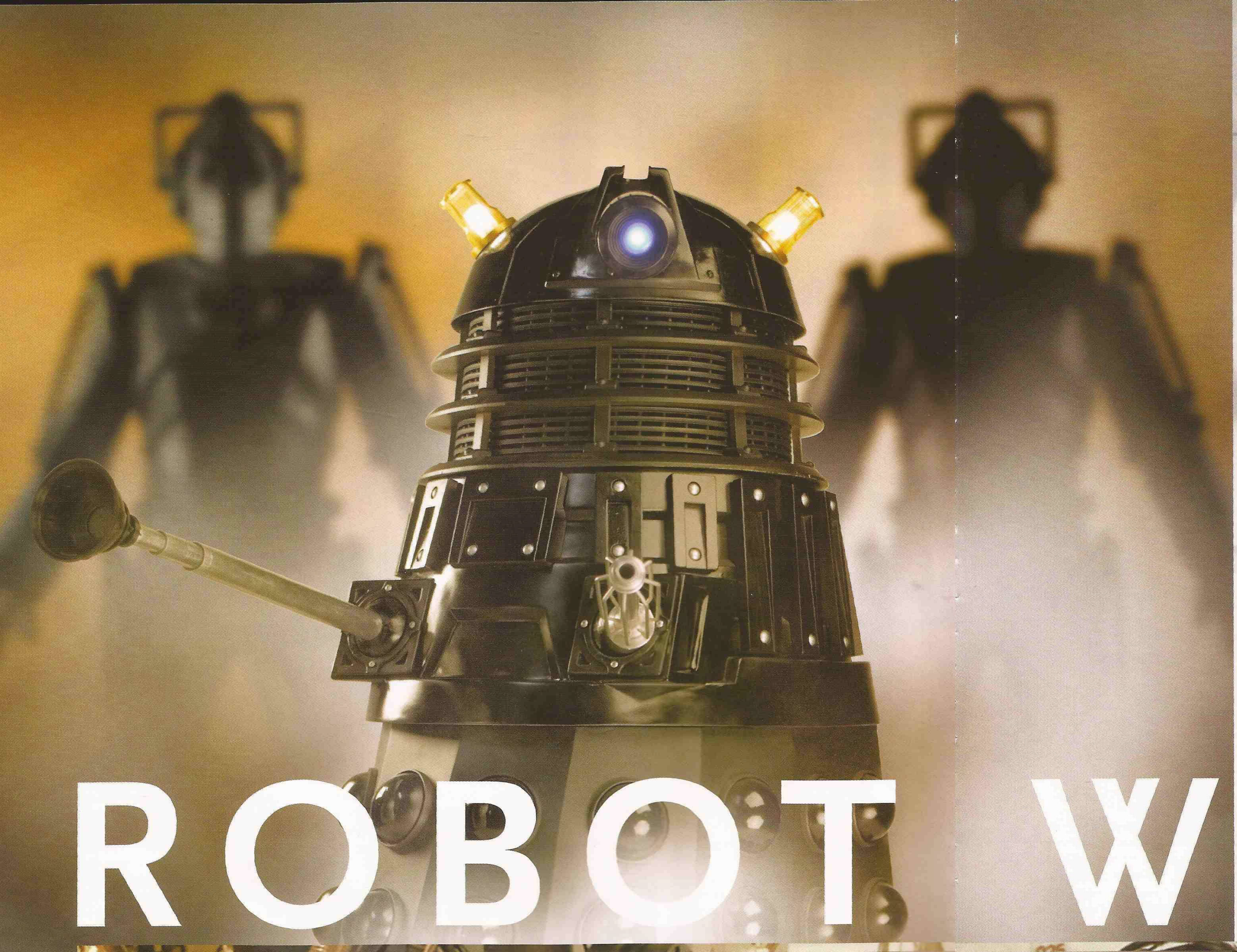
Are there any particular time periods that you'd like Martha to visit? Or any monsters that you hope she encounters?
Funnily enough, I read in one of the papers that Julie Gardner was saying about meeting Shakespeare in Series Three, and my heart leapt, cos I did English Literature at A Level, and I'm a sucker for that period. I'd love to have gone back to that time anyway, so the fact that we are is genius. I love history, and anything time travelly, and I do love sci-fi, so it's fitting that I kind of get to time travel! [Laughs] It's my dream.

You encountered Cybermen in Army of Ghosts, but presumably at some point you'd like to meet the Daleks too...?
Hopefully, yeah! It's got to be done. That would be amazing. I'd be up for that, definitely. I met the guy, Nick Briggs, who does the Dalek voices, and he was telling me stories about kids getting absolutely freaked out. He'd do the voice, and they'd get scared. In a funny way, because I now know the man behind the Daleks, and he's such a sweetheart, I'm kind of like thinking, 'Aw, they're so sweet! What's all the fuss about?' The Cybermen were menacing, because the blokes in those costumes were all so huge anyway – in that get-up, they were really menacing – and I can see how they scare kids. They're these big, metal men! But the Daleks make me smile a bit now. [Laughs] But I'm sure I'll be screaming if I do come face-to-face with them.

Are you nervous about moving to Cardiff?
I'm such a homebody, and my family means absolutely everything to me, but, over the years, I've been to America for six months, and in Nottingham for five months, so I've had small stints of being away from home before. And it helps that I've visited Cardiff already. I know so many people there now, as in people that are involved with the show, so I don't feel like I'm going into alien territory – excuse the pun! I feel that I have friends there. Also, I made sure when I was there that I went to a restaurant, a bar, the Millennium Centre... I really got a feel for the city. And I'm looking forward to going to the clubs – it's a good scene. In fact, it feels quite Londony, and London is only a couple of hours away on the train, so I think I'll be more than happy in Cardiff. I'm going to be fine with it.

Two final questions, then. Firstly, how long are you planning on staying with the series? Have you a timeframe in mind?
It's so 'wait and see'. I mean, judging by the experience I had on Episode 12, I would be quite happy to go on... and on, and on! [Laughs] But I don't want to count my chickens, and – ooh – I'm entertaining the thought, but let's see what happens after this year.

And – putting you on the spot here – do you have a message for DWM readers?
I would say, first and foremost, that I'm a great fan of the show as well. I sort of dipped in and out of Series One, but I've watched all of Series Two, absolutely loved it, and really, *really* enjoyed Billie Piper. I recognise that you bond with the characters, and the actors, and you feel it when they go. I know that change can rock you, and make you feel slightly unsure. I appreciate all of that. But what I would say is: be ready, willing, able, and open to go on a brand new journey, a completely different route, with me. I'm not taking over from Billie, other than spatially. I'm not trying to replace her. I'm going on new adventures, and I can't wait to get started. Seriously. It's going to be so, so incredible. DWM



ROBOT WARS!

Benjamin Cook attempts to find the answer to a question which, for forty years, has been uppermost in the minds of *Doctor Who* fans young and old: who's best, the Daleks or the Cybermen? Well, there's only one way to find out... *FIGHT!*

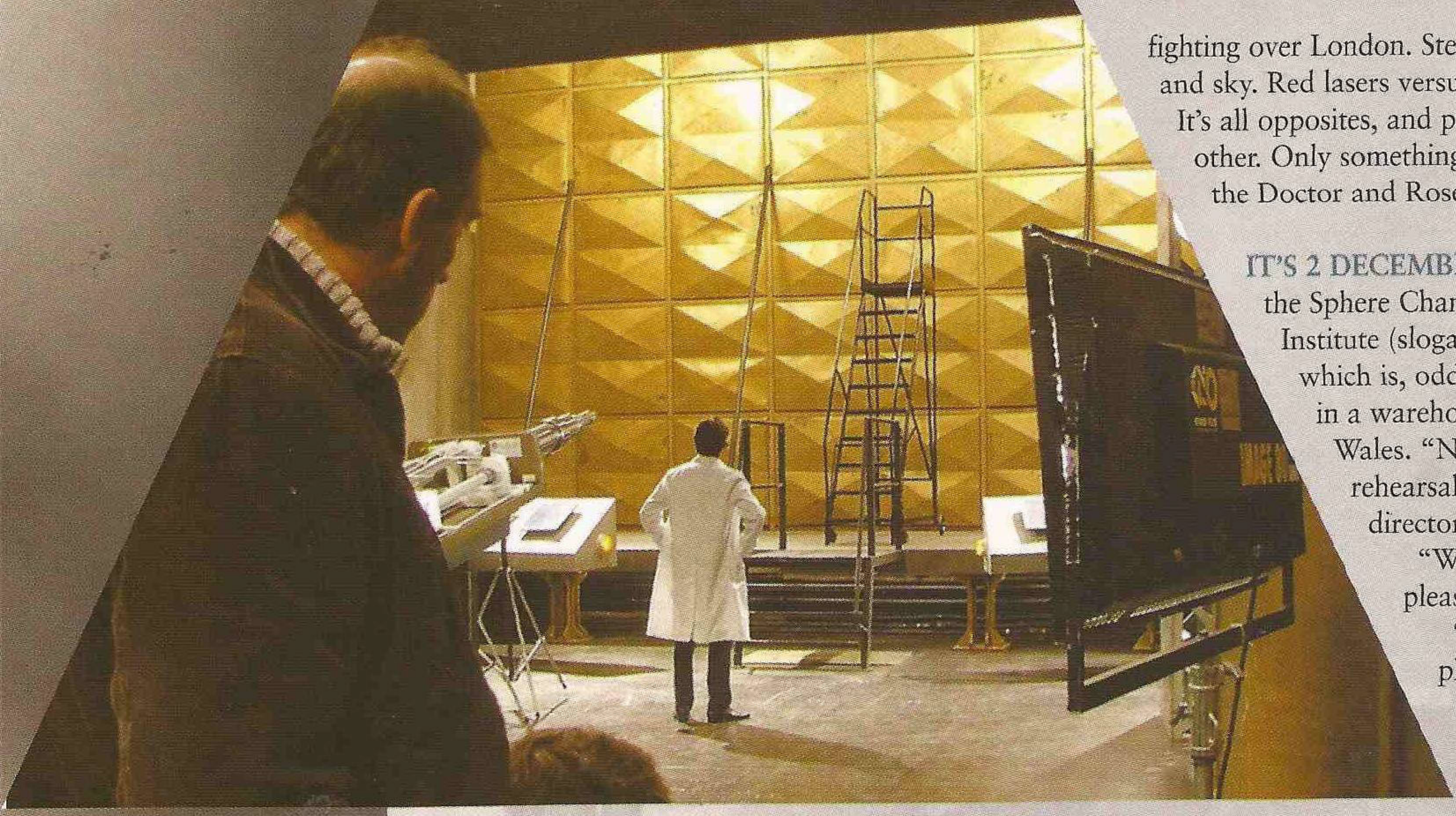
Daleks versus Cybermen! It's the ultimate fanboy fantasy. Um, isn't it...?

"I can honestly say," admits Russell T Davies, who scripted *Army of Ghosts* and the superlative *Doomsday*, "when I was a kid – and older, when I was a fan – I never had fantasies of a Cyber-Dalek War. It never even occurred to me. Both races seemed to come from very discrete continuities. Despite their similarities, or maybe because of them, they're very separate. I don't even remember playing Cybermen versus Daleks in the schoolyard. It just didn't seem possible. I only thought of it this time because the Cybermen were coming from a parallel universe; they're designed to intrude. But then the funny thing is, as soon as they appeared in *Rise of the Cybermen*, my sister – who's a teacher – said that kids in the yard *were* playing Cybermen versus Daleks, well in advance of our version. To them, the idea was obvious. I wonder what changed? Or maybe everyone was secretly playing it when I was a kid, and no one invited me? That'll be it!"

At the same time, let's be honest, Russell knew that it would be an almighty spectacle ("As audiences lapse in summertime," he nods, "the finalé needs a big push"), but wasn't there a danger that he could have enjoyed writing the confrontation too much? Did he have to reign himself in?

"Not really," he admits, "cos of budget limitations. We make such a handsome show now that people think we've got all the money in the world. But we haven't; we've got a good, but normal, drama budget – which the team spends brilliantly. Everything has to be accounted for. I swear, we count every single laser beam. If I'd wanted a Cyber-Dalek standoff that results in the fall of the Sydney Harbour Bridge... well, it's never gonna happen."

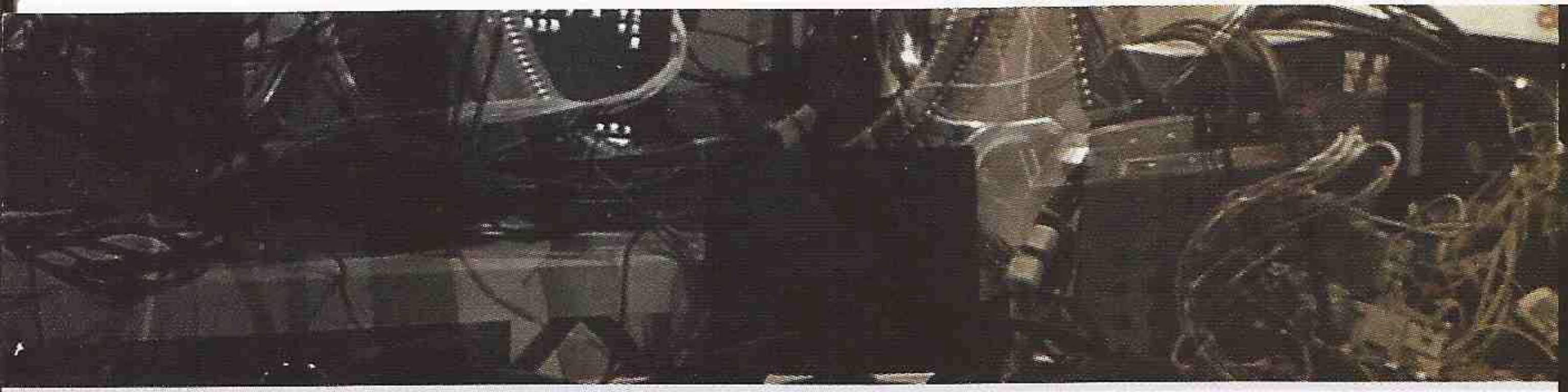
Besides, in many ways, the story is actually that of Rose's departure. "To make that work," says Russell, "the battle and the stakes have to be epic. Worlds have to be torn apart. Literally, you can only separate her from the Doctor by closing off an entire universe. Everything's stepped up to a mythological level – even the Doctor freely starts referring to the Void as 'Hell'. Silver and gold are fighting over London. Steel and bronze. Ground and sky. Red lasers versus blue lasers. Opposites. It's all opposites, and parallels, at war with each other. Only something that massive can send the Doctor and Rose to Bad Wolf Bay..."



IT'S 2 DECEMBER 2005. DWM IS IN the Sphere Chamber at the Torchwood Institute (slogan: 'If it's alien, it's ours'), which is, oddly enough, hidden away in a warehouse in Newport, South Wales. "Nice and quiet for rehearsal," calls first assistant director Clare Nicholson.

"Where are we going from, please?" asks Billie Piper.

"'Exterminate!' Same place as before," replies Clare. "Okay, stand by for rehearsal, and... action!" ▶



◀ Four Daleks circle the Genesis Ark. "YOU WILL BE EXTERMINATED," rasps one, rather predictably. But Rose and Mickey stand defiant.

"Oh now, hold on," comes a voice from the doorway, "wait a minute..."

And they all turn – the four Daleks, spinning round in unison – and there, strolling in, deceptively casual, is the Doctor! "I love it," enthuses Graeme Harper, the director, peering at the camera monitor over the top of his specs. "That's gonna give us some fantastic movement."

"You have to be careful," warns Dave Houghton, the visual effects supervisor, "that it's not too disjointed, too choreographed..."

But Graeme is thrilled. "They're really good, these boys inside the Daleks. It's like the Cybermen – they've got their march. That's very good."

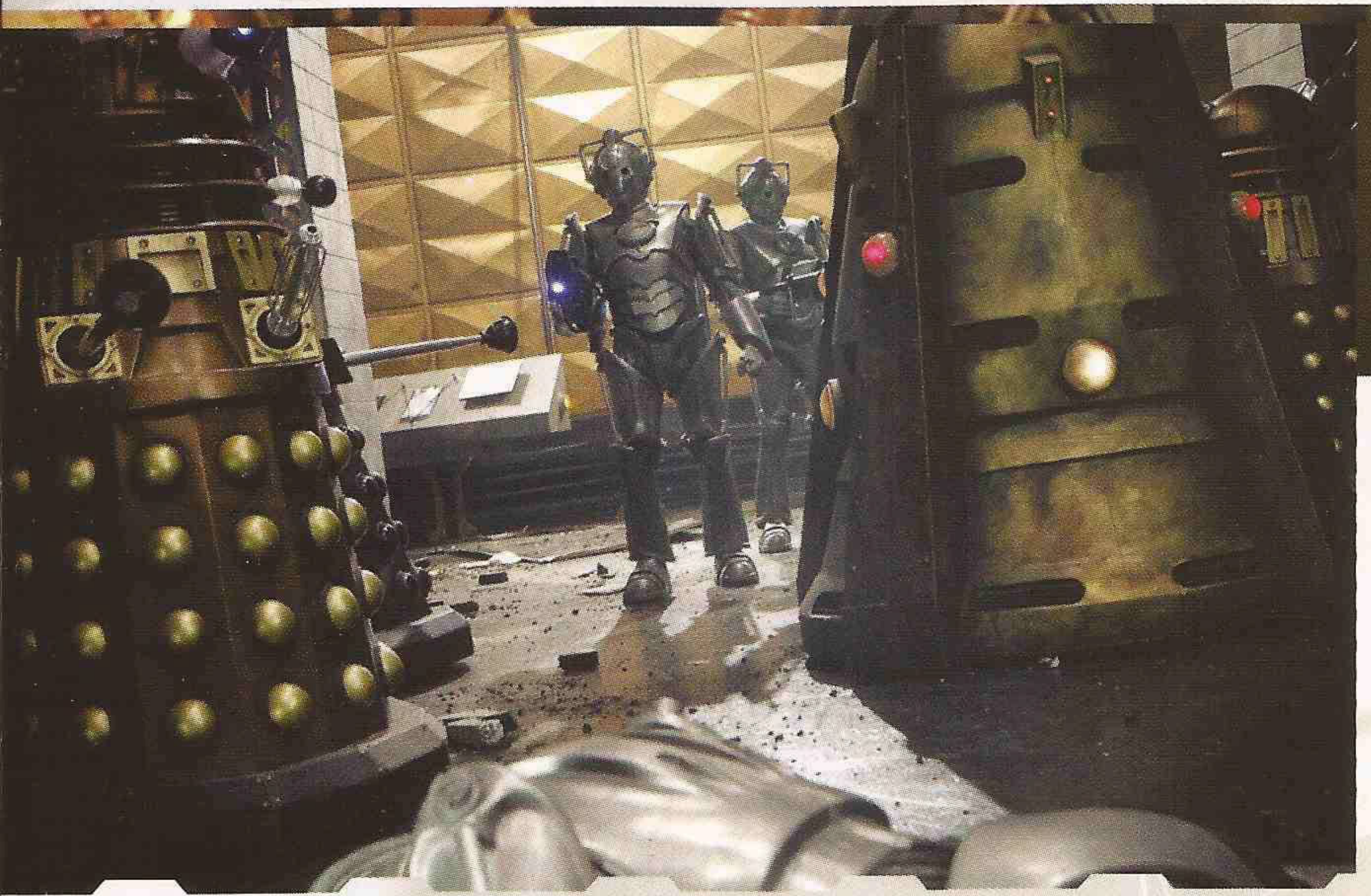
How would Russell say Daleks and Cybermen differ, in terms of dialogue and driving force?

"It came out as a right old bitch-fest," he laughs. "I really loved it. Fan lore had said how difficult they'd be to write, and I was dreading it. But honestly, once I'd started, I had to keep trimming back, cos I would've had them talking for 20 minutes. The difference is very clear: the Daleks, for all their talk of no emotions, are boiling with hate. They're so selfish and angry. Cybermen are cooler and more dispassionate. If they see a good idea, they'll use it, cos that's logical. That's why the Cybermen suggest joining forces, cos that makes sense, and that's why the Daleks reject it, cos they're just vile. Those poor Cybermen! Sorry, boys. Daleks are supreme."

Are Daleks difficult to work with?

"Not at all," insists the Doctor himself, David Tennant. "The guys who operate them are so good at it, they whizz around, and there's a beautiful bit – I don't know if it'll make the final cut – where they kind of do a little... it's almost like a dance, when they go around the Genesis Ark, in perfect harmony. They seemed to have total control. It's fantastic, especially when you get Nick Briggs [who voices both the Daleks and the Cybermen] barking at you, and it's all happening live. The great thing about working with the Daleks is that it's all created in the studio – the monsters, and the monster voices, aren't added in afterwards – so you're not having to make any imaginative leaps, and you really can sort of face them off. I only had, really, one scene with them, but I did feel finally kind of blooded. You're not the Doctor until you've faced the Daleks."

"It's probably a boy's thing," chips in Sophia Myles, who played Madame de Pompadour in *The Girl in the Fireplace.* She's visiting David on set, and she's not all that impressed by Daleks. "I can't see why the boys get so excited," she admits.



▲ *The Tenth Doctor is finally 'blooded' as he faces the Daleks.*

◀ *Mayhem as the Daleks and Cybermen begin their bitch-fest!*

▶ *Rose realises the enormity of her predicament.*

> "I DID FEEL 'BLOODED' IN THIS ONE – YOU'RE NOT THE DOCTOR UNTIL YOU'VE FACED THE DALEKS!" **David Tennant**

Does David have a preference: Daleks or Cybermen?

"That's a very leading question," he grins. "I'll probably get into trouble for even answering it! I think you can play a scene with a Dalek more fully in the moment, because of all the things that I've just described. The Cybermen... well, it's just as tough for the guys in these suits, cos they can't really see anything either, and they're in quite a lot of pain some of the time, just kind of walking about, and they're magnificent to work with, but there's always... I dunno, scenes with the Cybermen always seem a little more difficult to choreograph."

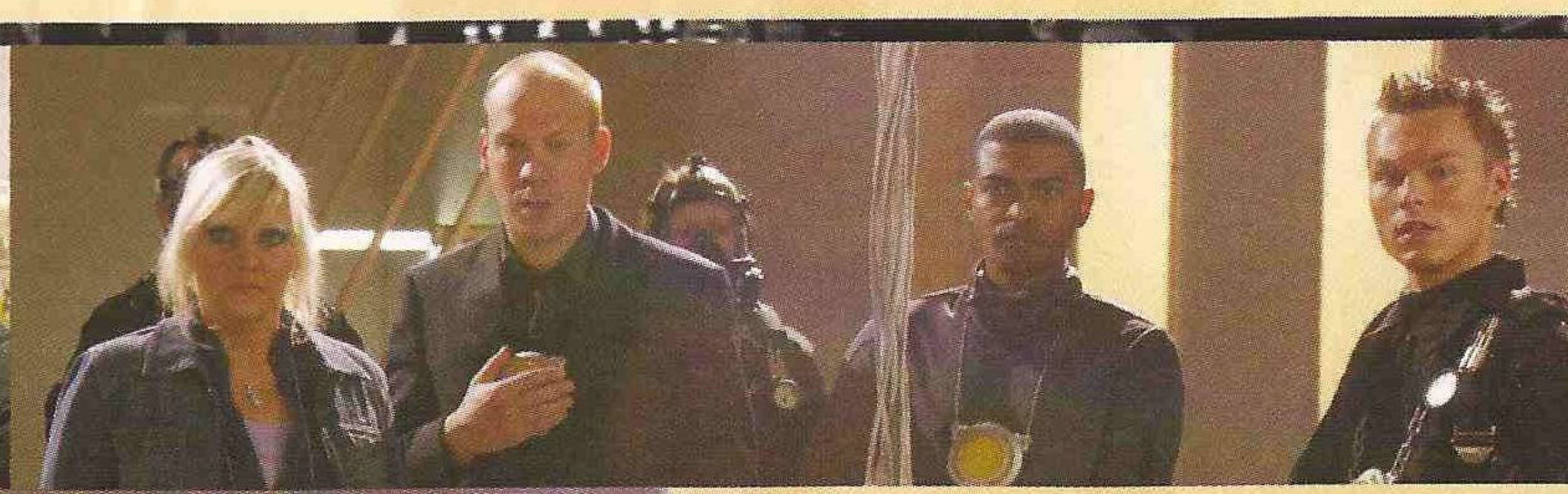
"They need to be absolutely in unison," agrees Graeme. "And I tried. It's very difficult for the men inside. All they had were two circular holes, about two inches deep, to look through, and they couldn't see peripheral vision, so it was hard to know where people on their sides were. If I wanted grenadier-style marching, that was hard to achieve. But we did – we managed it. Every now and then, you'll see someone slightly out of step, but in a way that doesn't matter: they're meant to be half-human, half-mechanical."

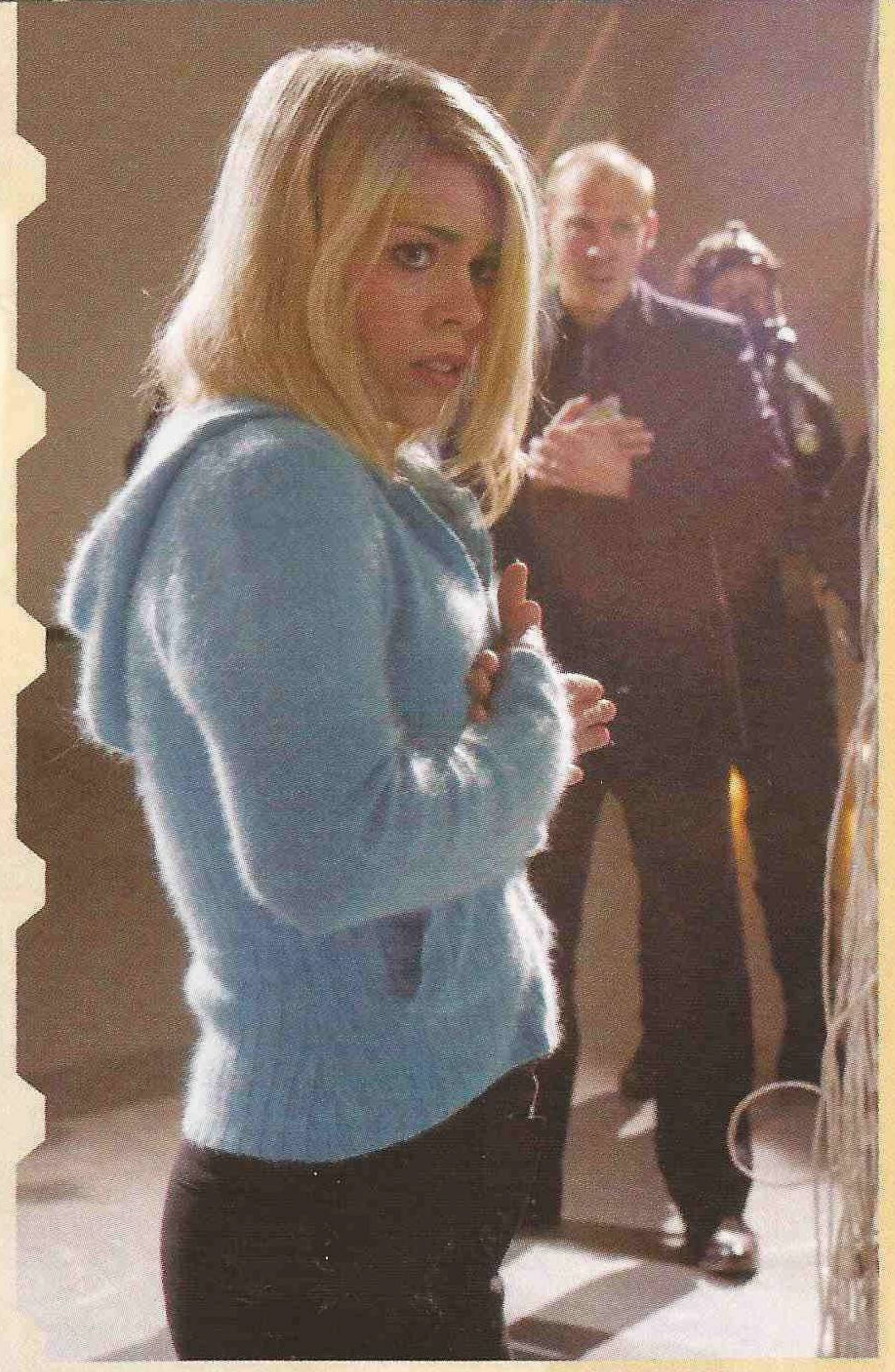
"It's very easy to forget," muses David, as he waits patiently on set, "that there are actually people inside these Daleks."

"At least with the Cybermen," nods Clare, the first assistant director, "there are two legs and two arms."

"SOCIAL INTERACTION WILL CEASE!" hollers a Dalek.

▲ *Nicholas Pegg gets comfy inside the Black Dalek.*





"Right, I want a tight profile on the Doc and the Dalek," says Graeme, outlining his next shot.

"We might not have time to do this," begins David, "but I love those Dalek point-of-view shots..."

"Yeah," smiles Graeme, "we're gonna do one of those a bit later."

"Aw! You've made my day, Graeme."

When it comes to the take, a Dalek eyestalk obscures David's nose. A problem, surely? Apparently not. If fervour makes you live longer, Graeme must be immortal. "Ooh, that's fantastic!" he enthuses.

"Do you want me to move my head a little that way?" asks David.

"Nah," raves the director, "I love it! Your nose is in the eyestalk! We're keeping it!"

However, it's started raining outside Newport's Unit Q2. "Hold the roll, please," says Clare. "It's raining so heavily that you can hear it against the warehouse roof!"

"The Cybermen *are* pretty stunning," David tells me during the intermission, concerned that he implied a partiality for Daleks earlier. "I remember the first scene that we did with them [for *Rise of the Cybermen*] was breathtaking. Were you there that night, in the grounds of that big house, with all the mist rolling in, when they started marching...? That was a glorious moment. You could have spent millions on special effects to recreate that. It was such a great night, just seeing these things looming out of the mist..."

ARMY OF GHOSTS AND DOOMSDAY were filmed alongside *Rise of the Cybermen* and *The Age of Steel*. "We did one big ten-week shoot to cover all four episodes," Graeme explains later. "That was tough – not just on me, but on the artistes, certainly on David and Billie. I had no days off whatsoever, because I was thinking and planning all the time. It just required that amount of effort. It was especially daunting in that I was doing two two-parters, which were both epics. To do that in one big hit...!"

"It helped enormously, logistically and financially, to compress four episodes into one block," says Russell, "so that we could split resources across them. I'm not sure that we could have filmed it otherwise. Also, while they're our regulars, and a big part of the team, in order to book artistes like Noel Clarke [who plays Mickey], Camille Coduri [Jackie], and Shaun Dingwall [Pete], we have to schedule them around any other work that comes their way, so it's best if we can give them dates with lots of notice. That's why we needed to have so much forward planning."

To try to keep the Daleks' identity secret from the public, the shooting schedule, and the daily call-sheets issued to cast and crew, didn't ever use the word 'Dalek'; they're listed instead as 'Enemy #1', 'Enemy #2', etc. Nick Briggs, for example, is the 'Enemy/Cyber Voice'. He's sat in front of a monitor right now, next to the director but some distance away from the set, shouting his lines into a ring modulator. "It exorcises all your aggression, you see," he announces after the take. "That's why I'm such a nice person."

"Do you have nightmares, Nick?" teases Graeme.

"Yeah. But luckily the Daleks come to the rescue."

"Nick! Briggsie!" shouts Billie from over on set. "Do you think you could come in with your 'The Emperor survived?' line sooner, cos I'm over stepping my mark?"

"NO PROBLEM," hollers Nick, although why he does so in his Dalek voice is anyone's guess.

David Hankinson, who operates Dalek #2, also has a question: "Who says 'You are the Doctor'...?" he asks. "Do I say it?"

"No, it's Dalek #1," the first assistant informs him. "Dalek #2 just says 'Sensors report he is unarmed,' okay?"

"Shall we go for a take?" says Graeme. "Loads of pace and energy..."

Although Nick doesn't have to learn his lines ("cos I've got the script in front of me," he beams, "highlighted in pink!"), the men inside the Daleks are supposed to know the script backwards, "cos what you don't want is for Nick to start speaking," explains Dalek #1, Nicholas Pegg, "and *then* for me to start moving. It's a timing thing. I need to know what's coming in order to put my movements to Nick's lines."

And what's the best thing about working with Nick Briggs?

"Well, the fact that we don't have to do it in the same room," he teases. ▶

◀ "Yeah," nods Briggsie, "we don't have any actual interaction whatsoever, and that suits me down to the ground."

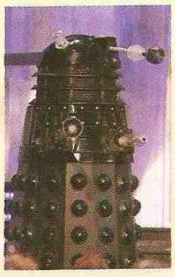
"I said that I wanted something different," explains Russell, when I ask him about Dalek #1 being black, rather than bronze, "but actually the first draft of the script didn't specify one different Dalek; it just assumed four of the bronzes. But then we got talking at the tone meeting, cos I remembered, as a kid, how much I fixated on the slightest change in Dalek design. My God, when that Dalek Supreme landed in *Planet of the Daleks* [1973], looking so different from the others, that was mind-blowing! I think Edward [Thomas, production designer] suggested black and his whole team was dying to work on it."

Wasn't it a bit of a spoiler when it appeared at the BAFTAs?

"Don't talk to me about that BAFTA Dalek! I still don't know how they got that. I haven't asked, cos I don't *want* to know. We knew they'd asked for a Dalek, cos we had to give permission, but they said it was just for the red carpet stuff. Indeed, there was a bronze one outside, so we presumed that was that. The version on TV was quite heavily edited, cos we were gobsmacked – poor Julie [Gardner, executive producer] was on the microphone, making the speech, and couldn't even make out where the voice was coming from. And I very clearly turned round, saw it, turned to Billie and said, 'Oh, for f*** sake, it's the *black* one!' Mind you, at the same time, I was thinking 'Oh, Nick Briggs must be here,' so that was nice, and then you think, 'He must've known that we'd won before we did, the bastard!' Even stranger still, didn't the BAFTA black Dalek have a red light in its eyepiece? Cos we've never done that! How the hell did that happen?"

▲ Mickey Smith – defending the Earth.

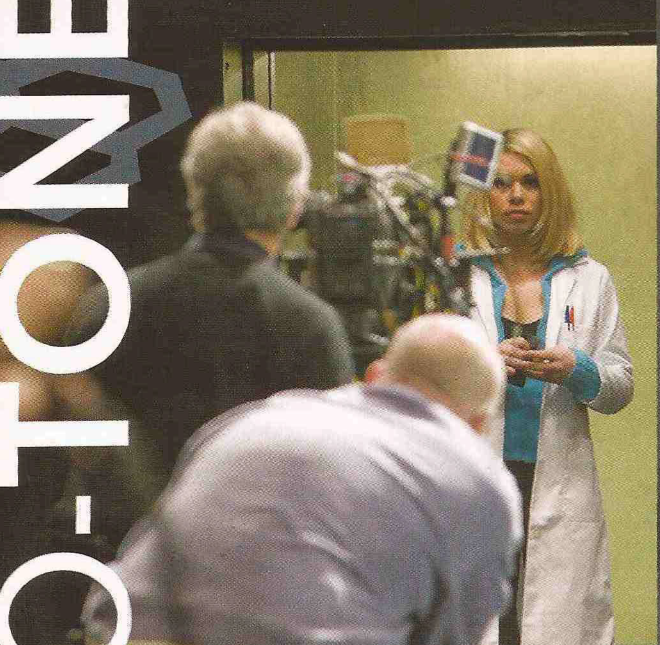
▼ Damn that spoilerrific BAFTA appearance!



TALKING OF SPOILERS, HOW come Mickey, Pete, and Jake were all in the teaser trailer at the end of *Fear Her*? With all the twists and added twists in the episodes themselves, wasn't Russell worried that something like that would give away too much?

"Well, it's that old balance between keeping secrets, and tempting an audience," says Russell. "*The Sun* blew the Dalek story last year, much to our dismay, but, strangely, they gave it away so far in advance that it seemed to be forgotten, or maybe just doubted. So we

DUO-TONE



Doctor Who's production wizards know no fear. Today, however, on 3 October 2005, you can just see the teeniest hint of trepidation in their eyes. Why? The challenge of bringing every fan's favourite wet dream to TV is threatening to give everyone a nervous twitch. The team gathers around a table in a small room on the first floor of Newport's Unit Q2 for a Tone Meeting. Filming for *Tooth and Claw* is in progress downstairs.

Suddenly, there's a loud crash from down on the studio floor. "What's that?" frowns exec producer Julie Gardner.

"Three-hundred quid," says Ed Thomas, production designer and deadpan chuckle-smith.

Series Two's first Cyberman two-parter hasn't been discussed yet: *Army of Ghosts* and *Doomsday* come first. The director is introduced to the room. "Graeme Harper, ladies and gentlemen," announces Russell T Davies, amid applause, "running for the door...!"

The meeting starts at 1pm and continues for six-and-a-half hours! "Bring sleeping bags," says Julie. "It's gonna be long."

What's the tone, Mr Davies?

Russell: "'Classy' is the word. These episodes are very, very sci-fi, which always scares me most in *Doctor Who*. God help us, we'll have ten men in suits who can't see, and four men in pepper pots who can't see, firing invisible guns...! When things become too sci-fi, they actually start to look cheap, so think 'classy' at all times."

Should the ghosts resemble Cybermen?

"No," says Russell, "they should be normal-looking. About five-foot-eight."

"Do they need to be covered from head to toe in talcum powder?" grins the producer, Phil Collinson.

"During the ghost-shifts," says Graeme, "people's faces will be bleached out, almost like a *Vogue* shoot."

So what will the Lever Room look like? "Is it all about modern, futuristic, big pointy things?" asks Julie.

"Big, clunky, modern things," corrects Russell. "And Yvonne should be sexy. Sexy is good. It's very hot in the Lever Room, and they're all in their vests."

"They've got lab coats on, haven't they?" queries Louise Page, the costume designer.

Russell: "Lab coats are sexy."

Phil: "Perhaps some of them have 'taken them in'?"

Louise: "How about lab coats with nothing underneath?"

What should Yvonne's soldiers look like? There's discussion as to whether they should all be female, and then as to what their uniforms should look like. Someone suggests urban camouflage to distinguish between the soldiers in *Rise of the Cybermen* and *The Age of Steel*. "We're

were in this half-state of not knowing whether it was secret or not. After *Fear Her*, the *TV Times* happily printed a photo of Cybermen versus Daleks, without consulting us, which completely ruined all our will-they-or-won't-they plans. The glimpse of Pete and Mickey is interesting: as I said in our big interview last year [see **DWM** 360], once all the pieces were in place – Rose, Jackie, Mickey, and the parallel world – then it's sort of obvious how Rose would leave. I mean, speculation that I would ever kill Rose makes me wonder, have you ever *watched* this show?! As if I'd ever do that! Not just to Rose, but to the audience. It would undermine everything. Nevertheless, I knew that people would worry, especially once *The Sun* exaggerated the story and said that we'd kill her. And there was a danger that some young viewers might choose not to watch, out of fear for Rose's safety – and that's a fact. I've had worried parents ask if the final episode is 'safe'. Little glimpses of Mickey, and deliberately putting Pete into the *Doomsday* trailer, are all signs saying that everything will be okay."

During the lunch break, the Dalek operators and Billie sit on the steps outside the warehouse-cum-studio, sheltering from the rain, and smoking like chimneys. **DWM** doesn't smoke (it's bad for you, kids!), but enjoys participating in unprintable gossip, so stays put. Of what can be repeated here...

▲ *Headless Cybermen go through their paces.*

▼ *Director of Photography Ernie Vincze and director Graeme Harper.*

"That's a nice coat," Billie tells **DWM**. "Where did you get it?"

Topman. They're good for coats.

"Aw, I love it," smiles Billie. "It looks retro, like it's from a charity shop."

The Dalek operators explode with laughter, which then turns into throaty coughing.

"No, I didn't mean it like that!" exclaims Billie. "I meant it in, um, a good way."

Yeah, *whatever*. Back inside, Graeme is lining up the Dalek point-of-view shot. David looks delighted. "How do you do that?" asks Billie, as he looks cross-eyed into the Dalek point-of-view camera.

"You push your eyes really far into the centre," explains David.

"Doesn't that hurt?"

"A little bit."

"Ooh, don't, David," she shrieks. "You'll stay like that!"

"That's the major part of the scene done," says Graeme, when the point-of-view shot is in the can. "Now we get to the *second* major part of the scene..."

"We're going to go onto the stunt," explains Clare, "so if we can have our Cybermen... everybody on set... we'll need stunt mattresses..."

Nicholas Pegg climbs out of his Dalek for a brief respite ("I was six-foot-three when I got in," he jokes, "and now I'm five foot!"), and the Cybermen arrive on set, minus their helmets but wearing dressing gowns over their body armour. It's an eerie sight! Also on set are Shaun Dingwall, painted a bit orange ("Pete's sort of 'made it' on parallel Earth, so he can afford fake tan," he explains), ▶

getting quite James Bond," warns Julie when white boiler suits are broached...

And who will don the Cyber-suits? Actors? Someone suggests real-life soldiers...

"There's nothing I'd rather do," admits Phil, "than spend a month with a group of burly squaddies... but it does make me nervous. Will they be committed?"

Should the Cybermen be on screen while killing Adeola and Gareth?

"I think so," says Russell. "It'll be all over the internet anyway."

He encourages two edits – one with Cyberman, and one without. And when it comes to the explicitness of the deaths, an ever-bloodthirsty Graeme is keen on "blood all over the polythene!"

But Russell suggests sparks instead: "We'll get a Roman candle. Cheap as chips!"

And what's the Sphere Room like?

"Try a CGI sphere," suggests Russell. "It should be slightly bobbing, rather than still."

Phil: "Is it Dalek-bronze?"

Russell: "It's got a bit of both Dalek and Time Lord technology. But it shouldn't give that away."

How will the cliffhanger reveal work? Graeme presses for a POV shot from inside the sphere. The Daleks, it is decided, will float up and out. "Best not to cut from a real Dalek to a CGI one," suggests visual effects producer Will Cohen, "despite the fact that CGI Daleks are great!"

There's brief speculation over Mickey's line, 'It's like Stephen Hawking meets the speaking clock' (will Hawking sue?), but discussion soon progresses to *Doomsday*'s city street battle. "Can we blow up a car?" asks Russell.

Ed: "Save it for the movie."

Graeme: "I thought you said this *was* my movie."

"It probably doesn't cost as much as you think," puts in Mike Crowley, from Any FX.

Russell: "That's settled, then: 10p!"

Phil: "I thought it'd be nine."

Of the scene in which a Cyberman invades a domestic home, Russell notes: "This should be the scariest moment in the whole show."

"It's gonna be," pledges Graeme, eyes aglow.

Spiralling notions of 100 Cybermen are ultimately whittled to ten, after Julie intervenes ("You'll be thanking me on the day," she smiles, sagely), but the script calls for an exploding Cyberman – just the head? No, Russell wants the whole darn thing. A bazooka's involved – will CGI be necessary? Yes, it will. Cyber-flamethrowers also pop up, and Ed smirks at Graeme: "You can have a couple of trombones instead!"

A few scenes later, there's more fire. "We're gonna start calling you Flamin' Graeme," laughs Phil.

There's discussion on how to present point-of-view via 3D glasses. Someone warns that red plus green equals brown. Ed holds up two bottles, green and white. "Just testing the theory," he says.

In Scene 65, Daleks head for the tower. "How many Daleks?" asks Dave Houghton, the visual effects supervisor.

"So that we can barely see London below," says Russell.

"Rose is hanging on for grim death," adds Phil. "And no, Graeme, she's *not* in a French maid's outfit!"

After a discussion of how to film Rose's fall ("As a nation gently weeps," smiles Russell), this epic tone-a-thon comes to an end. People's brains are seeping out of their ears. Outside, it's cold and dark. "Now," beams Russell, looking around the room, "let's go through Episodes 5 and 6!"

People almost laugh.

"Ha!" he cackles. "I've waited half an hour to do that gag!"

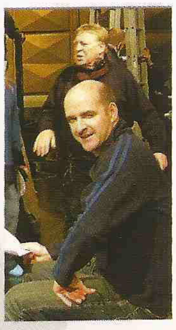
JASON ARNOPP

"For the Cyber-conversions can we get blood all over the polythene?" **Graeme Harper**

◀ and Andrew Hayden-Smith, back as Jake Simmonds...

"Mine's not as big as his one," laments Andrew, pointing at a Cyberman with a gun.

"Yours isn't so small," smiles David, kindly. "You know what they say...?"



▲ Top: Nick Briggs rests his overworked voice.

▲ Above: BOOM! Just look at that head go!

Graeme talks the cast through this pivotal scene. "Explosion... explosion... two Cybermen come out and start to fire... explosion there... four storm troopers come out... all the Daleks are surrounded... Jake and his troopers, their total prerogative is to get Rose and the Doc out... Mickey gets trapped... I'd love to see him flying along the floor for his gun..."

"You can fly!" cries Billie. "Noel, imagine if you could fly!"

But Noel isn't listening. He's trying out Nicholas Pegg's Dalek skirt for size. "Onwards, Dalek soldier!" he rasps in monotone. "You will be exterminated!"

"All heads on, please," requests the first AD, and the Cybermen don their helmets. A bronze Dalek backs into position, and Noel makes a beeping noise like a reversing lorry. David practices his skidding-to-a-halt acting.

Billie asks Graeme: "Should Rose and Pete have a moment on the floor?"

"Yeah, cos it's the first time they've seen each other for ages," says Shaun, "and he catches her when she stumbles..."

This is one of those shots that must be got right on the first attempt. In other words, it's expensive. "Good luck," says Billie.

"And... action!"

Everyone knew that it'd be a loud bang. In fact, we'd been issued with earplugs. But no one anticipated *quite* how loud. When the explosions came, we all leapt several feet in the air! Sophia Myles hid behind a gaffer! A panel in the chamber wall blew open, and Cybermen, and trooper extras, and Andrew Hayden-Smith all charged through! Another explosion in the opposite wall! More Cybermen, and more still! Yet another explosion, and there's Shaun Dingwall! And smoke everywhere...

▲ It's chaos as the two legendary baddies battle on...

▲ ...but rather more fun when David Tennant and Camille Coduri get together on set.

"ADAPT TO WEAPONRY!" screams a Dalek, through the rubble.

"IS EVERYONE ALL RIGHT?" screams a first AD, colliding with the Dalek.

"Bloody hell," heaves Andrew, "I'm so unfit."

"But it looks fantastic," gasps David, catching his breath.

AT THE TONE MEETING, RUSSELL used the word 'classy' to describe this episode. "Classy in a sci-fi context means 'be careful'," he explains. "That Lever Room and Sphere Room are about as sci-fi as we get, and can you imagine the bad version? Not that Edward Thomas would ever do a bad version, but you know what I mean – all bleeping computers, and flashing lights, and lasers, and gizmos. I've still got an aversion to fake sci-fi nonsense – all those diagonal-zip boiler suits and things. It's the sort of stuff they were taking the piss out of in *Airplane II*. And classy just calms the whole thing down. I love those light bulbs above the workers' desks – just bare bulbs – which is so minimalist, it becomes pure class. And Yvonne's office, with a bit of bonsai, and that beautiful cement-grey wall. D'you see? Classy. No red lights, no flashing panels, no zigzag lightning. Even the Torchwood logo is bold and simple. All the colour gets left to the Daleks and the Cybermen, so they get showcased – the bronze and steel. At the same time, the Lever Room reflects silver, and the Sphere Room reflects gold, to match their occupants. That's just stunning design."

"Ed Thomas' team is fantastic," states Graeme. "They work so hard, and put in so many hours, and the results are amazing. For example, the thought that went into the new Cybermen: the killing machine idea, and the fact that they don't open doors but bust their way through them. They're aggressive, and terrifying. That's what we've tried to achieve, rather than a meandering, wishy-washy look."

Was Graeme tempted to try on a Dalek or Cyberman costume himself? An uncredited cameo, perhaps?

"I tried on a Cyberman suit," he admits, "and it's not comfy."

In the interests of solidarity?

"Not quite. If I started getting *too* sympathetic, we'd never get anything done! I just tried the helmet on, and I didn't like it, I have to tell you. I chose to ignore that fact. Of course, if someone was in trouble, I'd be very sympathetic. I don't want anyone getting hurt for a television programme. An assistant will occasionally tell ▶

Hello, Tracy-Ann. How do you keep your hair looking so lustrous?
God made it, I would like to say for the record! The curls are completely natural, and I just bung on loads of conditioner.

You've straightened it for Doctor Who, though.
I just thought, 'I want to make Yvonne look really different.'

Doesn't straightening damage your hair?
No, no, it's fine. I've got very malleable hair, actually. Once you stick it in a certain style, it'll stay like that. That hair was then blow-dried, so as long as I never got it wet, and as long as it never rained, and nobody poured water on it, it would stay straight.

Yvonne Hartman: good egg, or bad egg?
It's a great script for that very reason: there's that ambiguity there. I thought, 'Okay, think of someone who's worked their way up through the BBC for years, and years, and years, somebody who started as the copy girl, and who's ended up as the Director-General's Assistant!' I thought, 'That takes a certain type of person,' so I figured that she'd have good people skills, a real twinkle in the eye, enormous charm, very efficient, but equally, underneath, you catch a glimpse of 'don't mess with me! I may know every single person here by name, but I wouldn't hesitate to fire any one of you if you don't do what I say.' She runs Torchwood with a steely, icy determination, and she can't believe her luck when it's on her watch that the Doctor comes to Torchwood.

Has the Doctor met his match in Yvonne?
Absolutely. There's a slight sexual tension between them. Originally, when Russell wrote it, I think he thought that maybe she was a bit older, but in casting me... There's a feistiness there, and an intellect, and a slight bit of respect towards her from the Doctor. Even though she sees him as an alien that'll have to be disposed of eventually,

TRACY-ANN OBERMAN

> "Within days of leaving *EastEnders* I was in Wales doing the coolest show on TV!"

there's enormous respect from her side as well.

How similar are you and Yvonne?
Well, she likes science-fiction, I suppose, which I do as well. But I don't think I could run Torchwood. I wouldn't be very organised. I don't think I could be as ruthless as her.

So what sort of sci-fi are you into?
I love Asimov, I love Frank Herbert, I love anything to do with parallel universes, time travel... it's always really appealed to me. I've always been a *Doctor Who* fan. Yeah, I was obsessed with it. I was very, very young, but I remember the changeover from Jon Pertwee to Tom Baker, which was, for me, a seminal moment. I found it incredibly traumatic. I'd become attached to Pertwee, and Tom Baker seemed a bit frightening, like a mad uncle. I, along with the rest of the *Doctor Who* fan club, was nervous when I found out that it was coming back. Do you remember when they brought back *Randall and Hopkirk*, and it didn't quite gel? I watched the first new *Doctor Who* with baited breath, thinking, 'Oh God, how are they going to mess this up?' But it exceeded all expectations. It's brilliant. It's got amazing figures. It's popular because it works on every level. You can watch it as an adult, or as a kid, or as a family, or from a scientific point of view, or as a fantasy, or a romance...

When you were in EastEnders, the episode where Chrissie killed Den got something like 14.3 million viewers –
It got 18 million, actually.

Can you ever get your head around those sorts of numbers?
It's fame beyond imagining. I think being in *EastEnders* is probably the most famous you're ever going to be in anything. It is unbelievable. One in four members of the population knows who you are!

Was it a difficult decision to leave the soap, then?
EastEnders came at a good point in my career. I'd been a jobbing actress for about 10, 11, 12 years, and I was well known in the industry, but the public often mistook me for [*ER* actress] Alex Kingston! I was recognisable, but they didn't seem to know what from. In *EastEnders*, I had this fantastic character, Chrissie Watts – such a great character to play. I was only in it for 18 months, so she came in like a whirlwind, had a massive impact, and then I left. But I never worried that I wouldn't work afterwards, because I'd worked before. I knew that it'd only make things better for me. And it has. I landed on my feet. Almost within days of leaving, I was on set in Wales doing *Doctor Who* – the coolest thing on television.

For some actors, walking into the Queen Vic must be the biggest thrill of their life...
For me, it was walking onto a set and seeing the TARDIS. I nearly wet myself! Particularly being a fan, you're so overawed to meet a Cyberman, or to see the TARDIS, or the sonic screwdriver. Or I was, anyway. I'd known David Tennant for quite a while beforehand, and I knew what a huge fan he was, plus I was a huge fan, so we spent the whole time talking about *Doctor Who*! Also, I got on incredibly well with Camille Coduri. On the first day, we completely bonded. It was like having a real good girly mate. I love Camille. I had a wonderful time. You really get a sense that you're working on something very special.

Do you think Yvonne could ever come back? From beyond the grave?
I would like to think, if Russell wants to... you never know, they brought Dirty Den back from the dead in EastEnders... if Russell is reading this, if Yvonne could live to fight another day anywhere, I would love that. I thought she was a great character.

▲ "For the first 19 years of my life, nothing happened."

"I FANCY SOME ROBOT CRISPS..."

Balloons? Buffers? Pockets? Snack dispensers? Ever wondered what Dalek bumps actually do? Well, we have. Here's what the experts say...

BILLIE PIPER Rose Tyler
"It's like a kind of skin disease! It looks to me like an alien skin disease. It looks like it's got warts. Actually, I have no idea what Dalek bumps are for. But I like them."

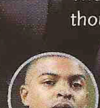
TRACY-ANN OBERMAN
Yvonne Hartman (*Army of Ghosts, Doomsday*)
"Internally, they could store food in them? Or maybe it's a bit like a blind person with a walking stick – it sends out a sort of radar to stop them bumping into things?"

RUSSELL T DAVIES Writer (*The Parting of the Ways, Doomsday*)
"Surely they sense local surroundings, and feed back the topography into the Dalek's on-board Sensory Lattice. Doesn't everyone know that?"

COREY JOHNSON
Henry Van Statten (*Dalek*)
"The uniformity and the distribution of the bumps help create a nuclear positron-reaction field so that the Dalek can sense its surroundings, in the same way that a shark has organs under its skin to perceive its environment. [*That actually sounds plausible, Corey!*] You know what? It's complete bull. It's crap."

ROBERT SHEARMAN
Writer (*Dalek*)
"Dalek bumps are essential designs to reduce Dalek speeding. Dalek speeding on roads is a severe problem, and has frequently thwarted their attempts at universal conquest."

NICHOLAS BRIGGS
Voice of the Daleks
"Rob had the Dalek bumps flying around and blowing people up in early drafts of *Dalek*. But *The Dalek Book* [published in 1964] says that they're used for sensing the presence of other beings. These two uses aren't mutually exclusive, though."



NOEL CLARKE Mickey Smith
"Dalek balls are simply and obviously pockets, where they keep their house keys, handheld game consoles, and lists of internet fans that have annoyed them!"

BRUNO LANGLEY
Adam Mitchell (*Dalek*)
"Let's think... fuel. The bumps store fuel? No, balloons. Yes, cos Daleks

◀ me that we have to get a Cyberman out of his suit for 15 minutes cos he can't breathe anymore."

Back in the Sphere Chamber, Cybermen are firing guns. Cybermen! With guns! Laser beams will be added in during post-production. "Dalek #1," says Graeme, "could you do a jerk of the head, and recoil as though you've been hit? And Dalek #3? You need to chase our heroes towards the Torchwood corridor. Can you do it at 30 miles per hour? And can Mickey do the slide on the floor? Can we get Noel some pads?"

"I don't need pads," says Noel.

"No, you do," insists Clare. "You might fracture your elbow."

Noel shrugs. "I've got two."

"But we haven't got two costumes! I don't wanna lose my job."

Mickey Smith, defending the Earth (albeit with elbow pads)! Who'd have thought? It's a far cry from the buffoonish boy that we met at the beginning of Series One...

"I love that word, man! 'Buffoon!'" Noel chuckles. "I have to handle the character and play him the way that he's written on the page. I'm just an actor doing a job. It didn't really matter that he's a buffoon. Mickey was just Mickey. The character had to develop anyway, and I think it was important last series that no one was trying to make a statement, saying like, 'Right, we got a black guy in here, we have to make him a positive role model...!' That's not what it's about. Mickey was an idiot, so that's how I played him, but he's moved on, and he's grown up, and he's developed as a person, and proved himself as a companion..."

But was this braver Mickey planned from the start?

"Right from the beginning of Series One," confirms Russell. "I didn't invent the old 'zero to hero' plot; it's quite a classic. Of course, if Noel had been cast as the next James Bond, then we would've lost him, and Mickey would've either died in that tow-truck at the end of Series One, or run off with Trisha Delaney. But thank God for a dedicated cast – that's Camille and Shaun, too – cos they wanted to come back and complete these stories. I remember in between Series One and Two, having dinner with Noel, and describing that moment with the gun – 'Mickey Smith, defending the Earth!' He was sold. I think he would've done it for nothing!"

NOEL IS PADDED UP – ON HIS knees, elbows, and pecs. "When I fall against the Genesis Ark," he asks Graeme, "will you add in a handprint later?"

"We'll add on two bum-cheek marks in post-production," teases Phil Collinson, the producer.

Graeme Harper: "How long should his hand touch the Ark?"

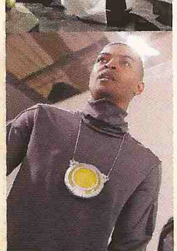
Dave Houghton: "Literally, a fraction of a second."

"I want ten seconds of war going on, then," says Graeme. "Noel looking around in desperation: 'How am I going to get out of this? Where am I going to go?' And then he makes a run for it... dodges the Daleks... ducks the Cybermen... and runs out into the Torchwood corridor..."

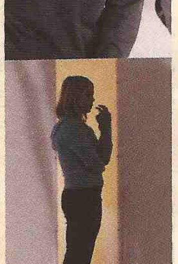
To what extent does the Torchwood depicted in these episodes foreshadow the sister show, currently in production?

"Well, this is a different Torchwood," says Russell, "and it's destroyed! Originally, I did think of calling Episode 12 *Torchwood Rises*, and then Episode 13 *Torchwood Falls*, though they were

▼ Oh those nasty horrible Daleks! Poor Dr Singh.



▼ Mickey Smith (Noel Clarke) goes for the hero pose.



▼ Rose Tyler is trapped. A nation weeps...

never working titles, just notions that never saw print. This Torchwood, the Series Two Torchwood, was always part of my planning, way back, long before the spin-off show was commissioned. Things would always have ended up here. I think I initially imagined the Breach was part of the Rift, which meant that the adventure would have to take place in Cardiff. But once Torchwood the series occupied that territory, I was free to set it in London, and the whole thing benefits from the increased scale. The Torchwood in the forthcoming series has calmed down – it's smaller, and more on the side of the good guys. Though sometimes I wish I hadn't killed off Yvonne, cos she'd make a brilliant return."

How did the character arise in your imagination?

"I'd always wanted to write someone like Yvonne – someone for whom being a villain is simply part of the job description. The soulless, ambitious manager. Honestly, anyone who says 'I'm a people person' is always the exact opposite. I had dinner with a family lawyer many years ago, when I was researching a law drama for Granada, and that woman said, 'I'm a people person,' but she was one of the emptiest, coldest people I've ever met. She waited a long time in my head until Yvonne Hartman came along. And Tracy-Ann Oberman was perfect for the role. Oh, I love her. Now, *that* is a perfect *Doctor Who* performance – honest and real, but with a slight size to it, the hint of enjoyment, but not too much. A lovely, clever, salty performance. Seriously, why the *hell* did I kill her?!"

▼ *Yvonne gets a good manhandling!*

▼ *The wrong Jackie, the wrong Pete – ah, but it feels so right...*

At the tone meeting for these episodes, the team debated how carefully the on-screen deaths – particularly those of Adeola and Gareth, played by Freema Agyeman and Hadley Fraser respectively – should be handled, even suggesting that two different versions should be shot. "Oh, only one version was needed in the end," details Russell, "once we decided on that sort of white, biological, fatty colour for the brain-stem. My only fear was a rope of blood and gunge being pulled out of Adeola's head, cos that would probably be more accurate, but it'd just be vile. That's not a BBC guideline: that's my guideline. I don't want that sort of horror at that time of night."

▲ *Top: No Mickey! Don't touch the... oh, too late.*

"TRACY GAVE SUCH A CLEVER, SALTY PERFORMANCE AS YVONNE. WHY THE HELL DID I KILL HER?" **Russell T Davies**

▲ *Above: We love it when David Tennant gets to look furious. Brrrr!*

OF COURSE, THE ENDING OF *Doomsday* was shrouded in secrecy right up until transmission. Most of the crew didn't even know what was going on. "We kept the beach scene as secret as possible," Russell explains, "and that scene wasn't included in the shooting script – just cos they have a tendency to be left lying around! Also, bear in mind that it came slap bang in the middle of production, not at the end, so Billie still had five more episodes to film after that! The secret stayed secret for once."

And the *very* last scene?

"Ah, well, that was done quietly," smiles Russell, "with a small crew, at the end of a normal shooting day. And then we made a decision to cancel the BAFTA screening of *Doomsday*, and to not send out DVD preview copies, just to see how it would work. David Tennant pointed out that the tabloids had ruined every single twist in *The Parting of the Ways*, three days before! So this was a different tactic."

And with any luck, there would have been a surprise in store for even the most hardened fanboy...

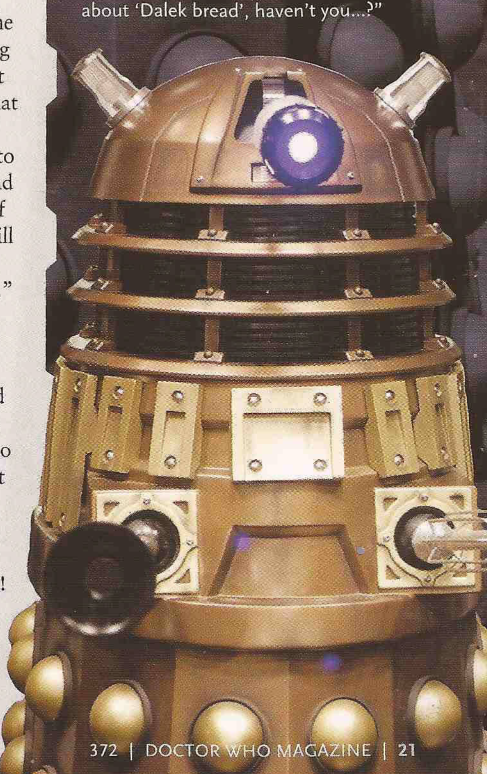
can fly. In case a Dalek runs out of fuel, the balloons explode out of the bumps, and inflate, and stop the Dalek from falling, and then it floats safely down to the ground."

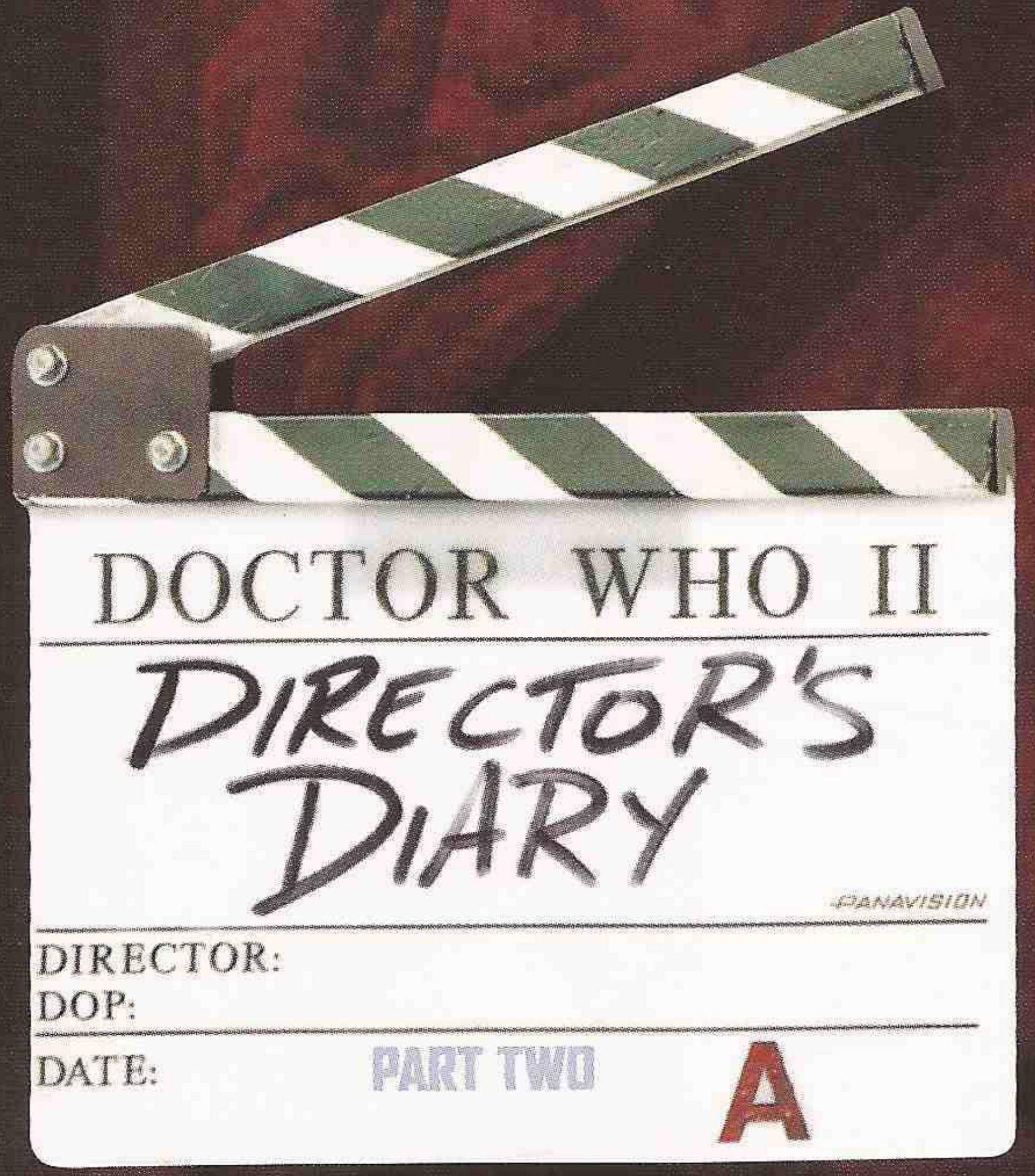
CAMILLE CODURI
Jackie Tyler
"Dalek bumps act like buffers, so when Daleks get knocked over, they protect themselves from getting bruised. [*Guffaws*] Pathetic, I know, but that's the only thing I can come up with."

JANA CARPENTER
De Maggio (*Dalek*)
"Snacks! For the Dalek! Preserving snacks for later, like hamsters in their cheeks... cos Daleks might be potheads? You never know? They might be drug-takers? Maybe you have to put little coins in the bumps, like a vending machine? 'Mmm, do I fancy some robot crisps,' thinks the Dalek, 'or robot chocolate?'"

DAVID TENNANT
The Tenth Doctor
"Have you asked the Black Eyed Peas? They might know! I think each bump does something subtly different. Of course, it'd take me far too long to go through what each bump does, cos each one has a specific function, and you probably wouldn't understand a lot of them if I went into it, to be honest, so, uh, we should probably leave it there."

PETER KAY The Abzorbaloff
(*Love & Monsters*)
"When the Daleks were made, I think they were just a bit careless with the old mallets, d'you know what I mean? [*Guffaws*] You'd have thought they'd have smoothed 'em out by now! You've heard the one about 'Dalek bread', haven't you...?"





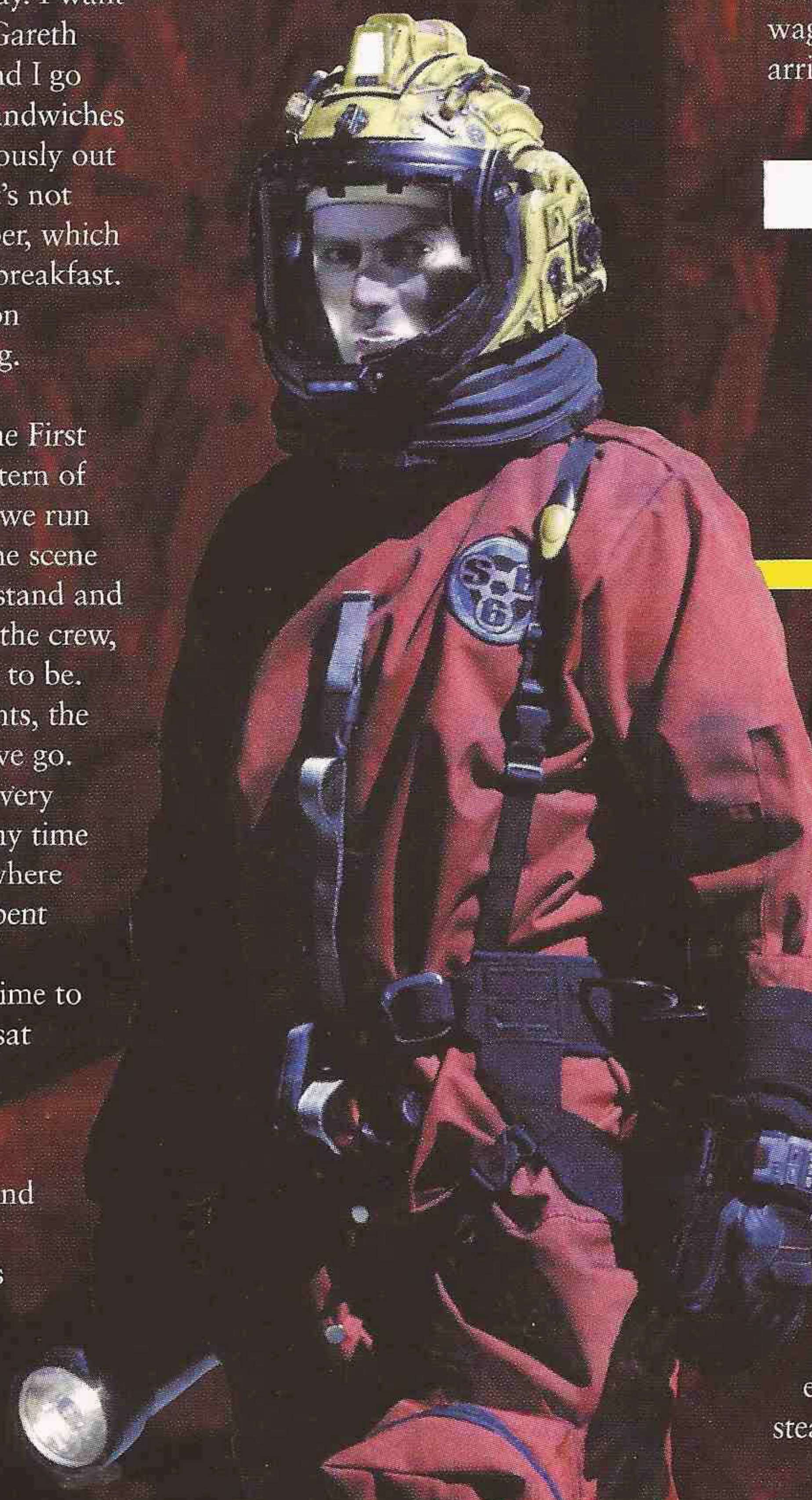
THE ROAD TO HELL

Last issue, we left *Doctor Who* director **James Strong** gearing up to start filming on *The Impossible Planet* and *The Satan Pit*. Now, exclusively for **DWM**, James continues his diary – with terrifying stories of snow blizzards, flying Oods, and the wrong seatbelts...

TUESDAY 28 FEBRUARY 2006

The first day – or, in fact, *night* of the shoot. We're outside in the Wenvo Quarry all week, shooting the cavern inside the planet. I am nervous all day. I want to get on with it. Gareth (my First Assistant Director) and I go through the scenes, eat steak sandwiches in the hotel bar, and stare anxiously out of the window, checking that it's not snowing. We get there for supper, which if you're doing night shoots is breakfast. So there we all are, eating bacon sandwiches at six in the evening.

As night falls, so does the temperature, but a nod from the First and we're off. There's a set pattern of events for most drama shoots: we run through the lines, then block the scene (literally where the actors will stand and move), then show the scene to the crew, telling them what the shots are to be. The lighting boys move the lights, the cameras are lined up, and off we go. It's an odd system, and can be very frustrating, as you rarely get any time alone with the actors. This is where you realise that the time you spent with the cast last week was so invaluable. On set there is no time to 'build a character', so to have sat down to talk with your cast beforehand is time well spent.

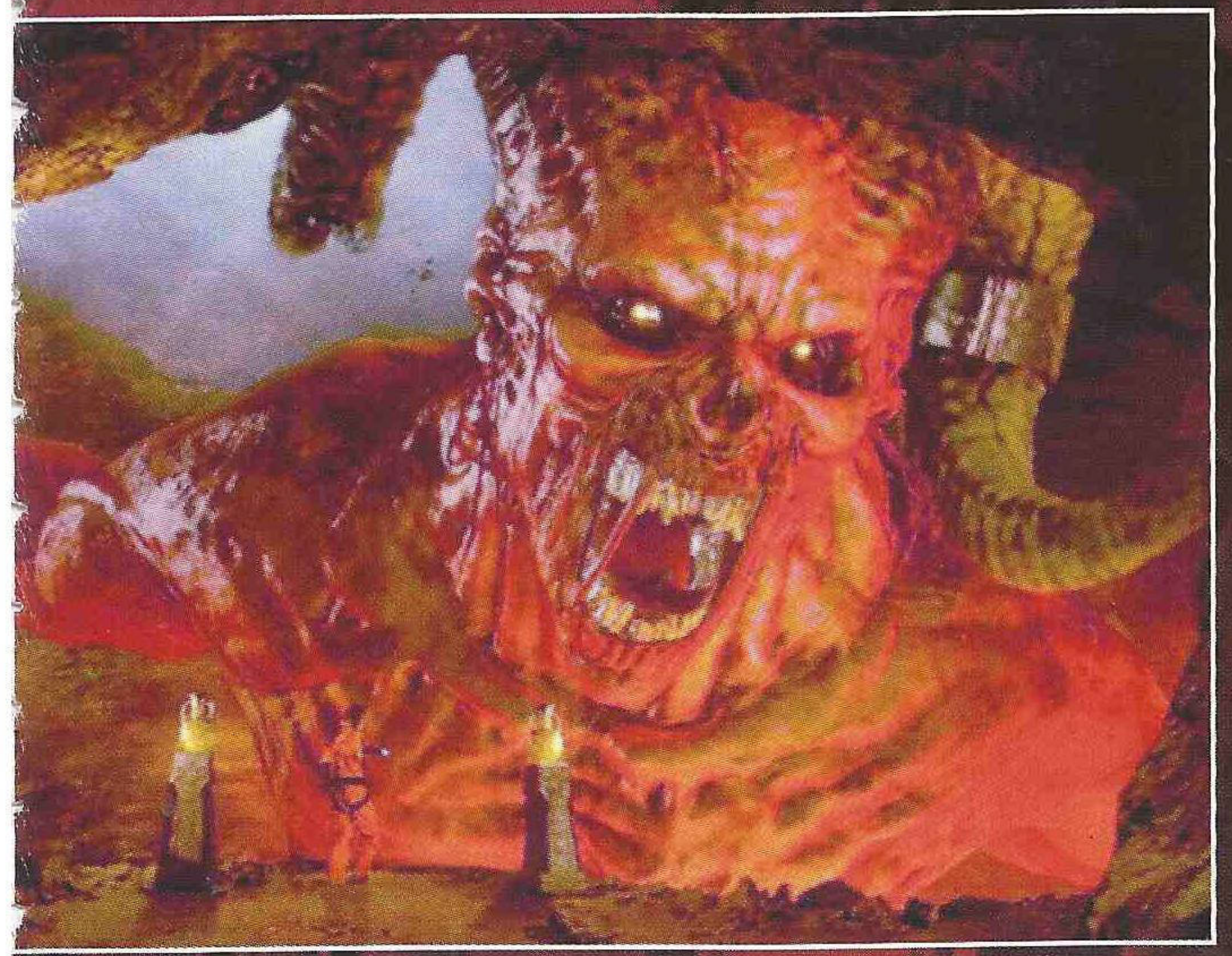


I run through things with Claire Rushbrook [Ida Scott] and David Tennant, and then the crew starts setting up the lights and cameras. Disaster strikes. The light put up in the sky to simulate that of a 'gravity globe' is a harsh direct spotlight, instead of casting a diffused ambient glow – fine for *Doctor Who: The Musical*, but totally wrong for this scene. Having taken the sparks 45 minutes longer than we'd hoped to raise it up there in the first place, to change it will take at least another hour. All eyes turn to me. It's my decision. Do we face being two hours behind before we've even started? Or risk the whole week's material not being what I wanted? No contest. We must change the light... and I disappear behind the make-up wagon as Phil Collinson, the producer, arrives at lunch wondering why we're so far behind.

The vast quarry walls and the huge rocks lying around look totally weird when lit; the entire quarry is transformed into this beautiful alien underground cavern. It looks like nothing I've ever seen before; the scale, the colours, the textures. I am totally thrilled. Add the two actors in their incredible space suits, and oxygen helmets, strolling through this landscape, and it's a proper sci-fi film.

My joy is short-lived.

It's proving difficult to communicate with Claire and David. They can't hear me, or – even worse – each other. Also, they're steaming up whenever they talk, which is making the playing of a scene virtually impossible. The helmets are lifted off, and design and sound spirit them away to see what can be done. Our schedule is so tight that we're trying out all these things for the first time on set. Not ideal...



▶ *The Beast is finally brought to life – thanks to the boys at The Mill!*

Good news. The helmets have been fixed! Our genius sound boys have created a microphone and earpiece system that allows Claire and David to hear each other, and me. Prop man Phil has also worked out how to stop the glass steaming. We shoot on through to 4am. It's great stuff, just not enough of it. We're behind. Way behind.

WEDNESDAY 1 MARCH

The second night in the quarry, and we're getting up to speed. The Doctor and Ida around the capsule. But the weather is drawing in. It's bitingly cold, and snow is falling intermittently. We've drafted in a second camera and are getting through the pages, but are constantly battling the ice and snow on the actors' visors. Then suddenly, 10 minutes after Phil has gone home, it's a white out. The entire crew is engulfed by a swirling snow blizzard. It's like we're inside one of those little snowstorm ornaments and being shaken about. We shoot on, then as quick as it came, it's gone... leaving two inches of snow on the ground. So we now have half a scene with snow and half without! I re-shoot the first half and frame above the white floor... and crawl into bed as the dawn is arriving, with my face burning from the cold. ▶

▲ Top: David Tennant and Claire Rushbrook explore the planet – snow not shown!

March 2006
2 Thursday

THURSDAY 2 MARCH

We're halfway through the first week. I'm wearing three layers of thermals, a fleece, two jumpers, body-warmers, an arctic wind-stopper, and waterproofs, and still I'm freezing my nuts off. Tonight, the threat of poor weather is so serious that some new dialogue has to be written to explain why it's snowing *inside* the planet. Arwel the Art Director says cheerfully that his wife is a nurse at the local hospital, and they've been put on alert for extreme weather conditions tonight! Brilliant, thanks for that! We block and rehearse the first scene, with new snow dialogue, and it's already snowing heavily. Gareth is concerned by another problem: if it continues to snow, we may have trouble getting the vehicles out of the quarry. We could all be stuck here, forever. What a way to go – buried with the *Doctor Who* cast and crew. Such a heavenly way to die! We get set to shoot, and then, bizarrely, it stops. Not a flake in the sky. What's going on? It's The Impossible Shoot! (This snow scene should appear on *The Complete Second Series* DVD box set.) The temperature drops to -5°C as we complete the day. We're getting there.

> **"WE BLOCK AND REHEARSE THE FIRST SCENE AND IT'S ALREADY SNOWING HEAVILY. WE COULD ALL BE STUCK HERE FOREVER!"**

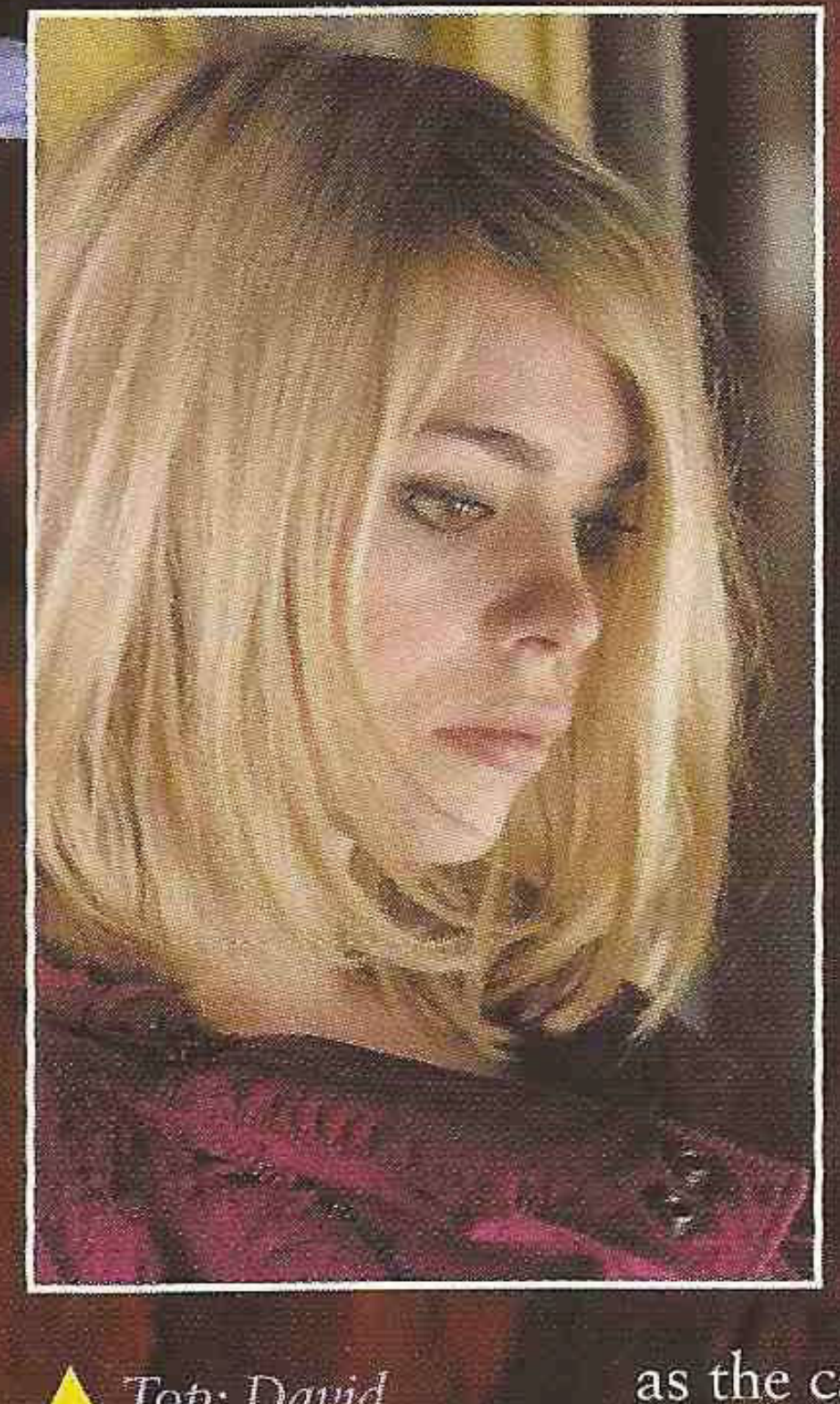
FRIDAY 3 MARCH

It's our last night in the quarry, and we hang David off a cliff to represent him abseiling into the pit. We shot the other half of the scene, with the Doctor suspended in the black void, at a studio earlier. We had him about 20 feet in the air, with wires and a safety harness attached to his chest – which made him really uncomfortable, but the effect is incredible. I love this scene – such a beautiful, sad, brave moment, as the Doctor unclips himself and hints of his feelings for Rose, before falling into the abyss. Now David hangs some 100 feet in the air, off the side of the quarry wall, and we just manage to get the shot before we fracture any of David's ribs.

MONDAY 6 MARCH

Thank the Lord! A week inside the warmth of the studio – although it's still fairly chilly in the draughty confines of Unit Q2 in Newport. We spend the day in the walkways which interlink the various sections of the Sanctuary Base. Actually, we've built one long section, which we'll shoot to give the impression that it's a range of locations. I ask for extra steam jets – they add real depth to the foreground of a shot. They become a part of every set on the shoot, and really help the look of our space base.

Progress is slow, because every time we change scenes we have to change the number on the door. We've drawn up layouts of the corridors and sections of the base, so every time they go through a door the number is correct. Today is the first day for the Ood, the alien race that work for our human crew on the base. They're large, humanoid creatures, with squid-like heads... heads that I soon discover are large and heavy, and render the wearer completely blind. Yet we need the Ood to move up and down these corridors at considerable speed! Paul Kasey – the lead Ood – and his team are magnificent though. As trained dancers, they learn the route step by step, even though they're walking blind on the take. Incredible. It's a good day – the walkways look huge! It's important to get that scale, that sense of vista. We complete with a lovely crane shot to announce the TARDIS' arrival.



▲ Above: Billie Piper – probably grateful that she didn't have to brave the freezing weather!

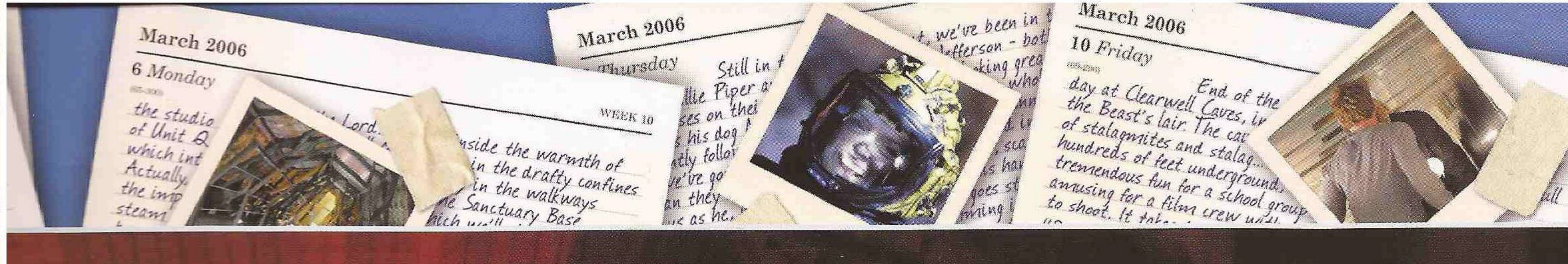
WEDNESDAY 8 MARCH

Tunnel time. As part of their escape, our heroes plunge into a series of ventilation shafts to try to save the Doctor. The art department has built a long, very narrow, steel tube. It's raised some six feet in the air, and is, to say the least, difficult to manoeuvre in... which I guess is the point! It feels really claustrophobic, and being chased down it by monsters is a really horrible proposition. We experiment with various ways of shooting it: we build a kind of camera-on-a-skateboard device, to run along the length of the space as the cast scuttle up and down, but it doesn't work – it's too slow, and we've no control of the camera. Quick as a flash, we call in Dave Brice, the crane man. He lays a track outside the set, and then sticks his rather long camera arm right into the tunnel. It works a treat; we can track at the same speed – if not faster – as the actors can crawl.

THURSDAY 9 MARCH

Still in the tunnels. In fact, it seems like we've been in them forever. Billie Piper and Danny Webb [Mr Jefferson] both have nasty bruises on their knees, but the shots are looking great. Danny has his dog Mabel with him; she amuses the whole crew by diligently following her master up and down the tunnels.

Today, we've got a chase sequence, as we get the Ood in there. Wow, can they move! Rory, one of our Ood actors, scares the life out of us as, while moving at top-speed on his hands and knees, he misses the entrance to the tunnel and goes straight off the rostrum, flying into the air, before slamming into the floor! Everyone goes quiet. But Rory gets straight up and is okay, and we all breathe a huge sigh of relief – and then burst out laughing at the funniest thing we've ever seen. A flying Ood!



FRIDAY 10 MARCH

End of the week and a real sting in the tail: a day at Clearwell Caves, in Gloucestershire, which is doubling as the Beast's lair. These are proper caves, hundreds of feet down, all full of stalagmites and stalag... erm, the other ones, and it's very wet and cold, which is tremendous fun for a school group on a day out, but not as amusing for a film crew with tons of kit and heaps of material to shoot. It takes two hours to hump all the gear below and set up.

We're shooting the climax of *The Satan Pit*, with the Doctor confronting the Beast. It's essentially a monologue for David, so I really want to give him as much time as possible to get it right. Best laid plans! We're desperately behind at lunch – we've shot the Doctor finding the TARDIS and escaping, but we've still got the main stuff to do. As the other side of this scene is a CGI monster, we have to erect a massive 20-foot green-screen for David to act against. Nightmare. The green screen isn't lit in the right way in time, so we wait another hour, do the shots, and then, with time desperately running out, we ask poor David to do this important solo performance under incredible pressure, and completely against the clock. Thankfully, he's a brilliant actor, and turns in a truly remarkable performance, time after time – as we desperately get the necessary shots. I am so grateful for his patience and understanding in the most demanding of circumstances.

▲ An Ood gets into character...

▼ Rehearsals get underway on the command centre set.

TUESDAY 14 MARCH

Just when you think you're doing well... the rocket. This is a set we've tilted at 30 degrees to feel like a real spaceship, but for some reason – time, money, and the lack of both – the seatbelts fitted were not the full double-strap ones that you see in space rockets. Instead we just get normal car seatbelts! They're more EasyJet than space jet, and I'm really, *really* disappointed. But it's a genuine oversight, and we have no choice but to go with it. This sequence will, as a consequence, always annoy me. Also, I hate the colours of the walls. Oh dear. We press on. It's a tense day; we drop two scenes and we have to cut back the coverage in later scenes. When we finish, I am frazzled. Phil Collinson buys me a beer and says it's all looking fantastic. I feel better, and am in bed by nine o'clock.

THURSDAY 16 MARCH

Lovely text messages from Russell T Davies and Julie Gardner saying that they're enjoying the rushes. This is really wonderful. And you know what? From TV execs, it's really quite rare! I relay this to the crew, who all visibly seem to stand a foot taller!

We're into the habitation area today, where the crew eat. Although the colours of the walls are not quite what I was expecting (a kind of battleship grey), we set up for the opening scene. The Doctor and Rose are introduced to the Ood, who start to swarm towards them saying, 'WE MUST FEED'. It's the pre-title tease, designed to scare us witless. We've 12 Ood on set. The first rehearsal is like a qualifying round for *It's a Knockout*, with Ood tripping and stumbling as they enter, at speed, down three sets of rather small steps, blind. We consider reducing the number – but it's the opening, and we want to see them all, so we practice again. Within minutes, they're doing it like lightning! A dozen six-foot squids threatening to eat you! How scary is that?

After lunch, we do the scene where the roof opens and reveals the black hole. We discuss the size and direction of the hole, so that the cast appreciate just how amazing it will look... but it's hard when all they're staring at is a corrugated roof. That night, there's a flurry of e-mail correspondence regarding the design for the rocket exterior. Russell really wants a good old-fashioned space rocket, like you'd see in *Flash Gordon*. I ask for the cockpit to be moved a little higher so that we can eject Toby from it and into space more easily.

MONDAY 20 MARCH

Back on location, to the chemical works in Prestattyn for the Ood pen and the Bore room. It looks perfect, and the ever-marvellous art department has ▶

▶ The possessed Ood in the ventilation shafts.

▼ Poor Claire Rushbrook can't hear a word anyone's saying to her...

March 2006
22 Wednesday

▲ *Top: The Legion of the Beast...*

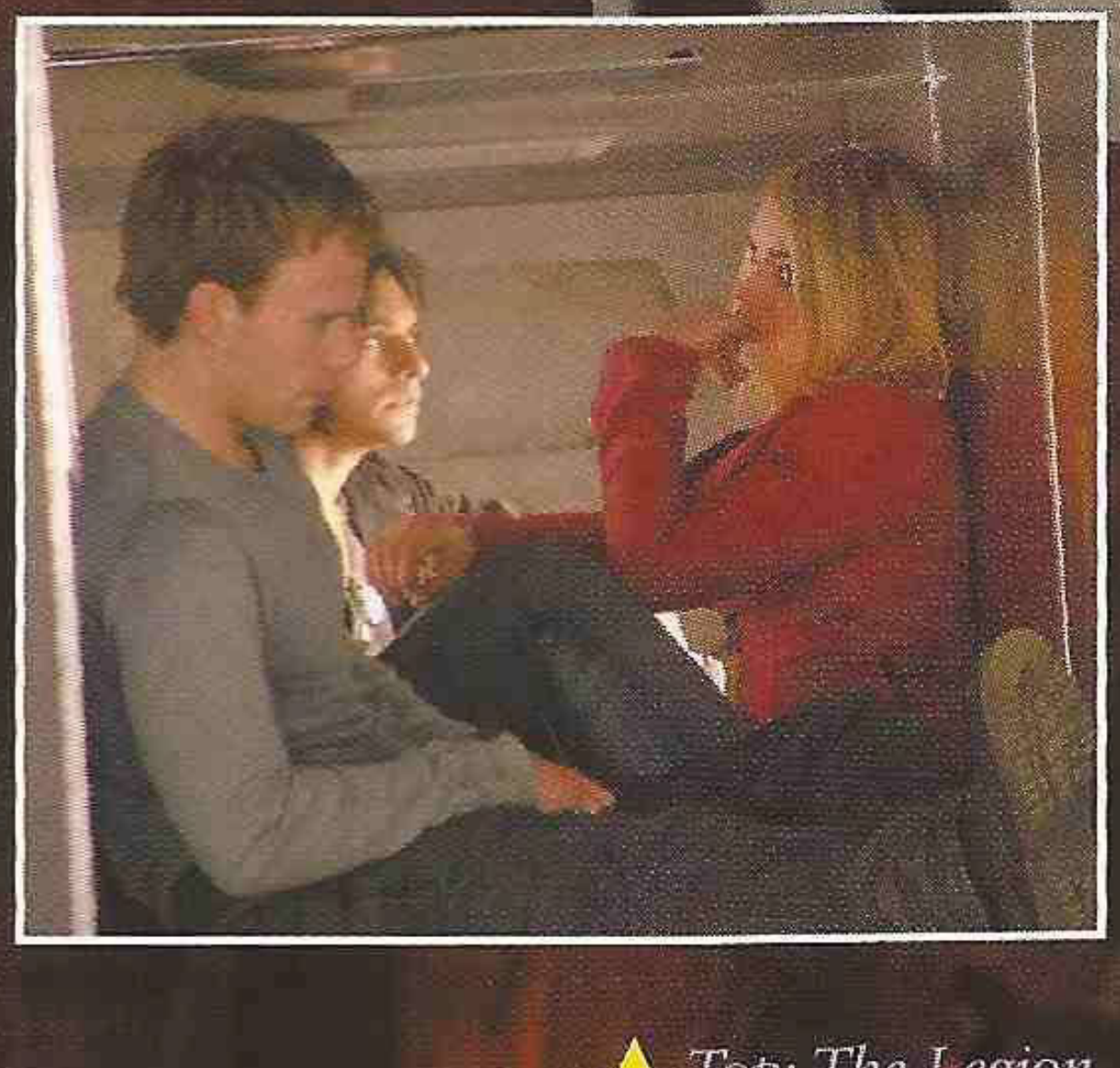
◀ tailored it perfectly for our Sanctuary Base. But it's not a TV studio, so moving around is often difficult, and it takes a while to get shooting. We spend the morning multiplying the Ood, which involves locking-off the camera, and moving our dozen bodies around the set to make it appear that there are actually 48! It takes time, and we fall behind. Again. I did say to Phil that to save time we'd only multiply to 24, but looking at it now we *have* to do 48. It won't look like a legion otherwise. So we go for it. A call comes through that Phil is on his way to set, and he's not happy! Oh dear. Still we plough on, and despite the cold, and the problem of actors' frozen breath reading on camera, it's looking really exciting. Over lunch, Phil arrives. When he sees the set, he's in total agreement with my decision. Phew!

WEDNESDAY 22 MARCH

Third day inside our deserted chemical plant, and it's starting to feel like we're working in a morgue. It's so cold that all the pipes in the ceiling have frozen, so when we turn on the lights, water starts dripping down on everything, and in every shot. We can't do much about it, though. The last sequence of the day is the Doctor entering the capsule, and descending into the mineshaft. The capsule is placed in position on a forklift truck, and Arwel suggests that we try lowering the lift in action. Brilliant. It looks so good – the deck is full of cast, steam, and Ood – and a crane shot swoops in to cover the action. It all comes together, and probably because I'm tired (or it could be the dust in the air), my eyes start to fill. It's so beautiful, and dynamic, and exciting, and everything is coming together for that killer moment. What a joy and privilege this job can be sometimes.

THURSDAY 23 MARCH

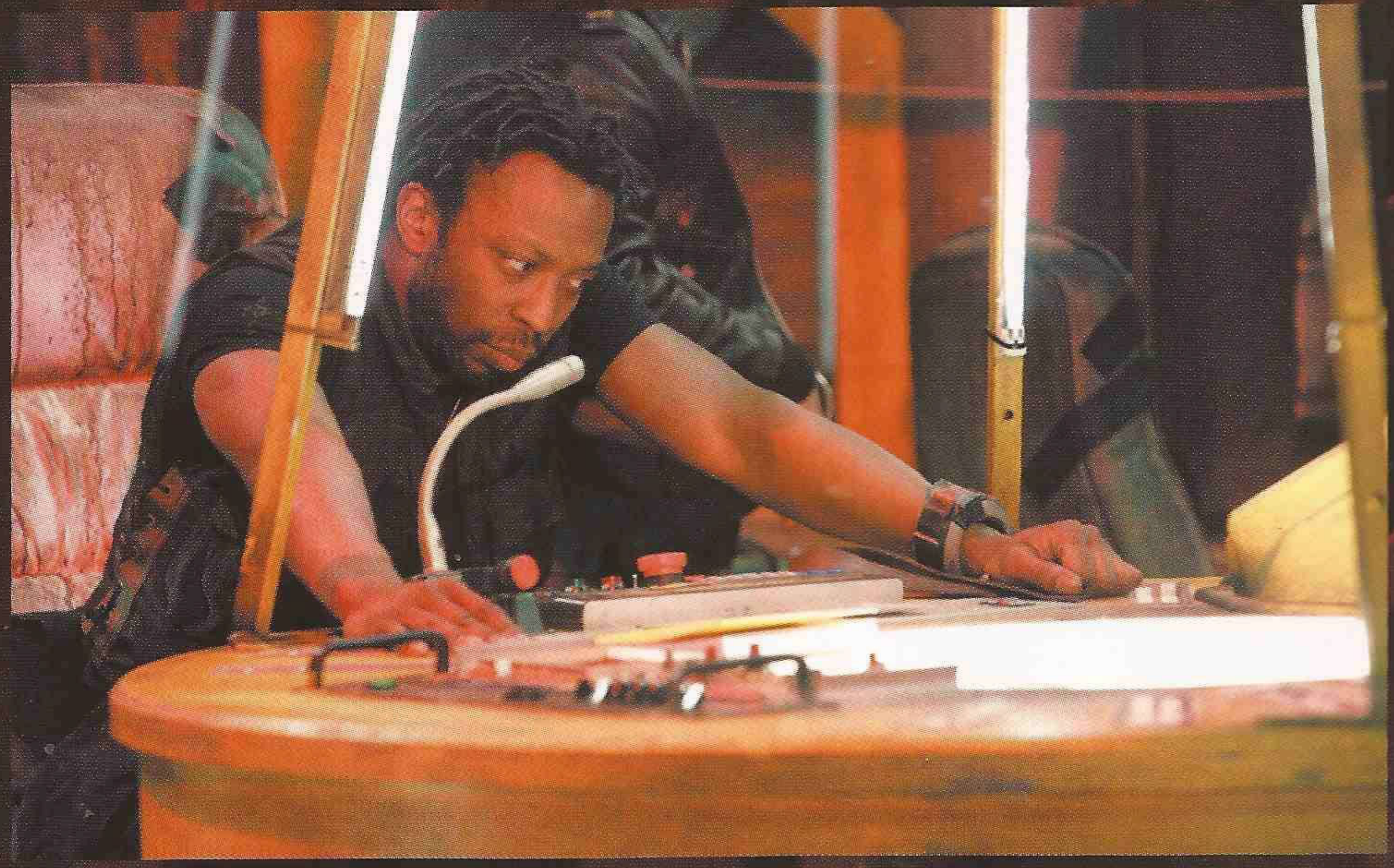
Russell arrives with a family and some young fans, who have bid for and won a day on the set through a *Children in Need* auction. They spend the afternoon wide-eyed, watching the monitor and meeting the cast and monsters. To see the thrill in their eyes is a huge reminder of who we're making this show for, and how much they love it. We're shooting the rather gruesome death of a supporting character, and our young audience laps it up. Later, we shoot the moment Rose thinks that she's lost the Doctor for good. Billie's performance is spot-on, real and controlled, yet showing Rose's sheer devastation. I embarrass myself as I corpse so badly that I have to be replaced as the 'voice of the Beast'. I've been reading in this part for the entire block, and I know my lines by heart, but for some reason, one particular word – I can't say which, but it's brought to my attention by Will Thorp [Toby] – just makes me laugh. I feel like a school kid, desperately trying to suppress the giggles. After a few lost takes, I am mercifully replaced. The shame.



▲ *Inset: Will Thorp, Ronnie Jhutta and Billie Piper give their knees a rest!*

MONDAY 27 MARCH

We're back into the command centre to shoot Shaun Parkes as Zack – the captain who spends most of the episode sat at his desk, directing the action elsewhere on the base. Hats off to him, he does the whole day talking to no one – except me, because I'm back on reading duty – and he really gives it everything. With this stuff, the edit will really come together. We have split into two units today as we're so up against it. I race between two camera teams all day. The other team is doing the green screen stuff, specifically the 'jerk-rig' material, which is where Toby is sucked *Goldfinger*-style from the rocket. Will Thorp looks rather green after a few hours of being flung around the studio.



▼ *Shaun Parkes pushes all the right buttons.*

THURSDAY 30 MARCH

The cast is gathered for the opening scenes, when the Doctor and Rose meet the crew. It's a great atmosphere on set, and although, as ever, it's a long day, both cast and crew are on top form. The end is in sight, and everyone seems genuinely excited by these episodes.

FRIDAY 31 MARCH

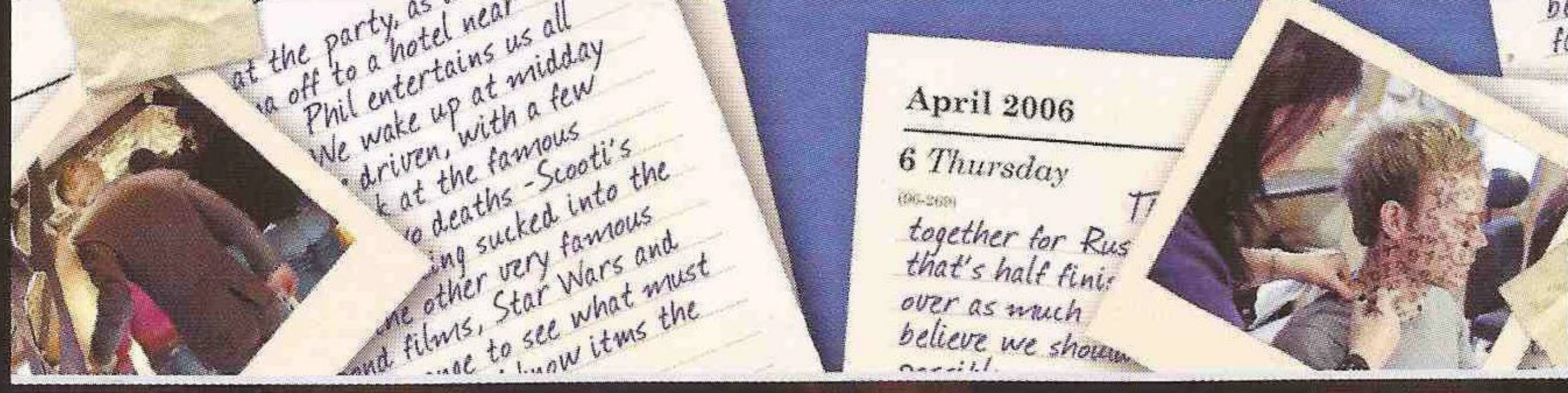
The last day of the shoot. It can't be! In fact, it isn't for me, Will, MyAnna Buring [who plays Scooti], and Phil, as we have to go to Pinewood to do the tank stuff. More of that later. We have to get everything shot by the end of play as this isn't only the last day of the block, but the last shooting day of the whole series, and the last day at the Q2 studios before they dismantle everything and move to our new purpose-built studios on the other side of Cardiff... and so how fitting that the last scenes we shoot are David and Billie on the TARDIS set. We do the scene where they're reunited, and you'd have to be a Cyberman not to be touched by their genuine affection for each other. I didn't know it then, but this is the last scene that Billie Piper shoots on *Doctor Who*. What a truly special and proper way to end such an amazing journey. Russell, Phil, and the entire production team gather for the final shots. And the very last lines? "Who are you?" asks Ida over the com. A smile between the Doctor and Rose, before the Doctor replies, "The stuff of legend." Tears and champagne all round! It's a wrap! I can't quite believe it, but there's no time to dwell – it's straight back to the hotel to change for the wrap party. It's so nice to see everyone relaxed and enjoying themselves after a truly long, hard block. For the crew, it's the end of over nine months' hard slog. Russell told me on my first day, "This crew is the best in the whole world. I mean it, they are." He was right. I try to thank them all individually, but for those I missed, read it here, THANK YOU! They're the best, and it was an honour and privilege to work alongside them.

SATURDAY 1 APRIL

I can't get too drunk at the party, as at 4am a car whisks me, Phil, Will and MyAnna off to a hotel near Pinewood for one last piece of shooting. Phil entertains us all the way down the M4 with his singing! We wake up at midday and wonder where the hell we are. We are driven, with a few sore heads on board to the underwater tank at the famous Pinewood studios where we are to shoot two deaths – Scooti's dead body floating in outer space and Toby being sucked into the black hole. It's weird to see a list of all the other very famous movies shot in this place (various Bond films, *Star Wars* and apparently *Basic Instinct 2*!). It's also strange to see what must be the UK's biggest film studios a bit empty. I know it's the weekend, but it's a ghost town.

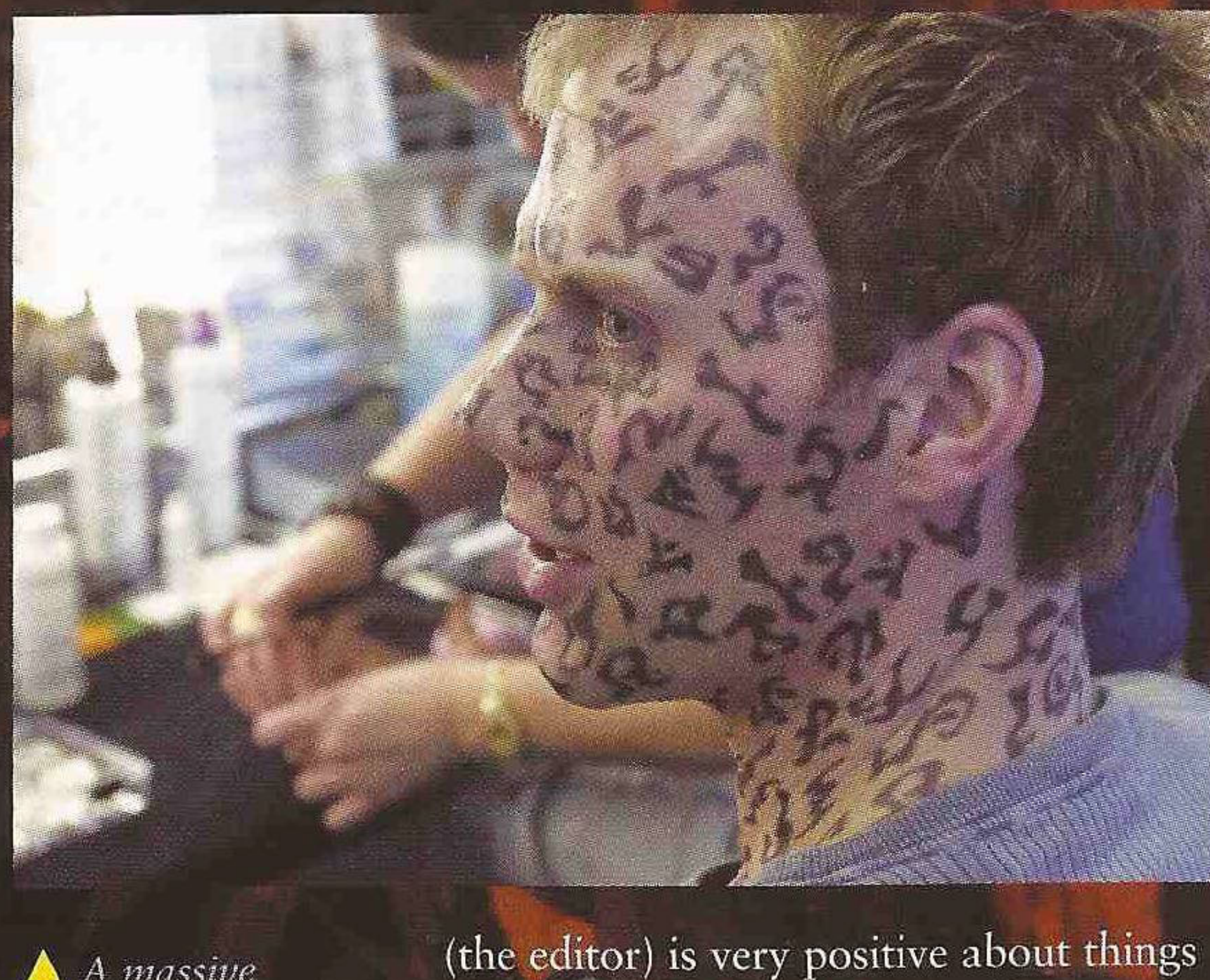
Anyway, the shots are incredible, the team of divers and underwater cameramen combine to give us exactly the shots we're after – they will be stunning when they're combined with the CG work. MyAnna is totally relaxed, despite being underwater some 10 feet – and so is poor Will as he is dragged along the bottom.

Finally we're done. Will and I share a cab back into London and as I gaze out at the streets, I can't quite believe it's all finally over. The past five weeks, did they really happen? What a ride!



TUESDAY 4 APRIL

I'm in the edit. The fine cut. For the next four weeks I will be polishing and trimming both episodes and getting them just right. This is the good bit – or the really bad bit! If it all went well and you've done a decent job on set, the edit is a wonderful experience. But if you've had a torrid time and it didn't come together on set for whatever reason, all those things you had to compromise on will be staring you in the face for the next month. So far it looks good. Mike (the editor) is very positive about things – in fact, his enthusiasm is infectious. But – reality check! Because of the time scale to meet the transmission dates, we have to sign off all the effects shots by the end of the week. All the footage that has to be worked on by the CG team at the Mill has to be delivered pronto. This means we have to decide exactly which shots to use, for how long, and how many, as there's a strict number to keep to as they are so expensive. Ideally, this would happen after you've finished editing everything. So to be asked to sign 'em off for both episodes before we've even done one single pass is a nightmare. These episodes have tons of CG work, so it's *a lot* of shots. But there's no time to moan – although I still do to my poor post-production supervisor, Sam! We crack on and order a pizza. It's gonna be a late one...



▲ *A massive make-up job every day for Will Thorp as the possessed Toby.*

▼ *Defence against a headless Ood!*

THURSDAY 6 APRIL

The effects shots for Episodes 8 and 9 are put together for Russell and Julie to sign-off. I hate showing stuff that's half finished, so I insist we put music and sound effects over as much as we can before we show it to them. I firmly believe we should try to get as close to the finished product as possible, so anyone watching will have a clear idea of what the end result will be. More pizzas are ordered as Russell and Julie arrive. Late into the night we debate which shots are right, which should be longer, and which should be shorter. Good news on the whole! They agree with the choices we've made and – even better – they seem genuinely excited with what we've done so far. At 3am we finally finish. My head is frazzled.

> **"FOR THE NEXT MONTH I WILL BE POLISHING AND TRIMMING BOTH EPISODES. THIS IS THE GOOD BIT… OR THE REALLY BAD BIT!"**

MONDAY 10 APRIL

We're well into the fine cut of Episode 8. I spend a lot of time choosing music, which will act not only as a guide for the composer Murray Gold, but also helps us to get a real sense of the scene. It adds so much to the drama – the whole thing feels dead without it – so I spend an age going through hundreds of pieces of music. For these episodes I want big cinematic sci-fi, but also some really chilling and unsettling stuff too. The *Alien* films gave me a few cues – good for the really scary stuff. For out and out heroism I go to the *Star Wars* catalogue – no-one does sci-fi epic like John Williams! But we mix it up with more unusual things like *Serenity*, *Mulholland Drive* and even Holst's *The Planets*. The temp score is a double-edged sword as it's great to add music to the pictures, and to see it working, but the problem is that you get too attached to it. So when the poor composer has done his own thing, you often can't help but feel disappointed – which is totally unfair. I'm sure Murray will rise to the challenge.

We work late into the night to prepare for the viewing. It's a terrible phase as all I can see are the things I *don't* like and wish I'd done differently. I get so frustrated by the ▶

April 2006
13 Thursday
April 2006
25 Tuesday
WEEK 14
April 2006

◀ things I knew weren't quite right at the time but had to let go for whatever reason. The only truism is 'follow your gut'. I still lie awake that night worrying about the seatbelts in Episode 9!

THURSDAY 13 APRIL

The viewing. This is when Russell, Julie and Phil give their notes on a finished cut. It's weird: Mike and I have watched it over and over all week and as soon as we watch it with someone else – especially when it's the executive producers – every single element is totally heightened, and it's like watching it for the first time. I get very nervous. But I'm pleased with the work we've done, and, frankly, with the script, cast, crew and design I had to play with, any idiot could've made it look great. We watch and everyone hoots and hollers in all the right places. They love it! They have some very good notes for trims and improvements, but overall it's a hit. I buy Mike a pint or two afterwards. He has been heroic, his skill and patience and stamina has ensured the end product has not been compromised one iota by the impossible schedule.

FRIDAY 14 APRIL

I head down to The Mill to check on the CG work. The matte paintings are coming on and the rocket looks great. I ask for more black smoke flowing into the Ood when they are possessed, and we go through just how the Beast will move in each shot. The team is keen to convey every beat of the story.

SATURDAY 15 APRIL

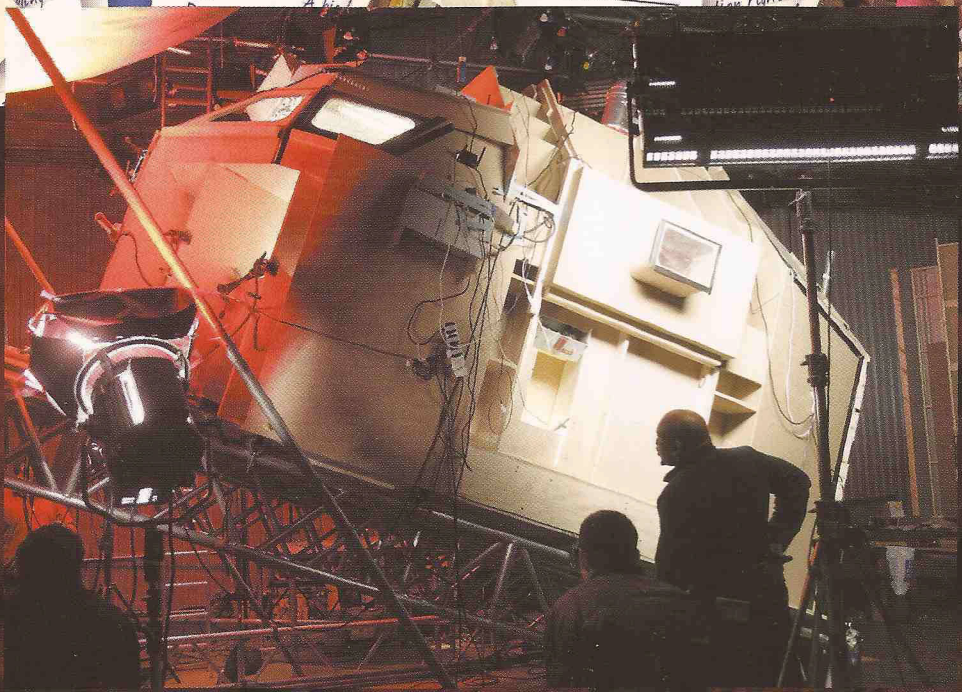
Straight back to Cardiff, and on with Episode 9! It's important to ensure the second part is just as good, if not better. We toil with the tricky section when the Beast announces himself to the crew (with the Doctor trapped below) and I am forced to voice the Beast myself for the edit. I quite enjoy my brief career as a screen villain, although I'm sure it will be short-lived. Again we have little time to get it all together. Another late night.

THURSDAY 20 APRIL

It's the viewing for Episode 9, and it goes really well. Hooray! It's quite an emotional episode and so it's great to see it affecting those watching in all the right places.

MONDAY 24 APRIL

With the offline completed, it's into the home straight – the online, grade and dub – where it all really comes together. Paul and Doug, the sound mixers, come into the edit, watch the episodes through and we discuss all the sound effects. They seem genuinely excited by the episodes, which is thrilling. I can't wait to hear what they're gonna do.



▲ The impressive tilting set for the rocket's cockpit.

TUESDAY 25 APRIL

A big long day of ADR (Additional Dialogue Recording). This is for any of the sound that was, for whatever reason, recorded badly on the shoot. It's also a chance to add new dialogue to any scene that perhaps needs a boost. We get most of the cast in to do the odd line. It's great to see them all gain. Like old friends you had a brief but intense... *experience* with. I nearly said 'holiday', but that would be wrong! But I'll never forget those mad days making the best TV show in the world.

I go over to the composer's house in the afternoon and go through the episodes to discuss the music. Murray's keen to make as much of it orchestral as possible, and has a session booked with the Welsh symphony orchestra who have already done music for the show. This is fantastic news.

THURSDAY 27 APRIL

Into The Mill for the grade and on-line – it's the final chance to tweak the pictures. It's vital to keep your concentration right through this final stage as it would be terrible to get this far and for something, however small, to be not-quite-right. But it all looks wonderful. Mick in the grade does wonders balancing and enhancing the colours and tones. We almost entirely change the colours in the rocket section, to such an extent that you wouldn't recognise the original rushes! It looks stunning. One section that I had been really troubled by has turned out to be one of my favourites. How funny.

The CGI shots are dropped into place and don't disappoint. They're a real spectacle, especially the Beast. I just want to tweak a few small things, but otherwise we're locked. Final ADR and it's a real pleasure to meet Gabriel Woolf, who did the voice of Sutekh many years ago in *Pyramids of Mars*, and is to voice our 'devil'. What a gentleman, and what a voice! This will put a whole new generation behind the sofa – I hope.

▼ The Doctor and Rose are reunited in the TARDIS.

▼ Below: Rose leaves the planet in the rocket. Just don't mention the seatbelts...

MONDAY 1 MAY

The final mix. We all gather in a darkened screening theatre in the basement of BBC Wales. The lights dim and we watch the final product. It looks and sounds utterly gorgeous. Murray has done a fabulous job, the score is just so right in every sense. It captures – and *betters* – the temp score. The sound effects add the final dimension and really add that big screen feel. Their attention to detail is staggering. If you listen to the roar of the Beast, there is the sound of thunder, poisonous snakes, and authentic earthquake noise all layered together. We've made a movie! It's all over. Physically and mentally it's been the toughest job I've ever done, but without a doubt the most exciting, inspiring and enjoyable too.

I love these episodes, and I just hope the viewers do too.

GALAXYFOUR 10th ANNIVERSARY

galaxy4.co.uk

ILLUMINATING TARDIS CLOCK

Circular chrome wall clock illuminates on the hour
£19.99 + £5 p&p

TALKING CYBERMAN

Classic Series 7" tall TALKING CYBERMAN with Cybergun and Cybermat
£19.99 + £2.50 p&p

NEW LIMITED EDITION
CYBERTROOPER
From the Classic story Attack Of The Cybermen
£19.99 + £2.50 p&p
(2nd batch due Aug)

COLLECTOR PLATES

Three ceramic collector plates with stunning new images from series one
1: Doctor, Rose & Captain Jack
2: The Doctor 3: The Villains
£29.99 + £2.50 each
ORDER ALL 3 POST FREE
(Due Soon)

CLASSIC REMOTE DALEKS

12 inch height, flashing lights, voice commands, batteries included £49.99 + £7 p&p
NEW COLOURS Evil of the Daleks OUT NOW
Death To The Daleks Supreme "Planet Of" (Due Soon)

TARDIS COOLER

Keep chilled with this TARDIS fronted cooler box
£49.99 + £7 p&p
Holds up to 15 standard 330ml drinks cans

REMOTE CONTROL K9 WITH DOCTOR FIGURE

Contains poseable Tenth Doctor figure and Remote Controlled K9 with speech and Sound FX £17.99 + £5 p&p

TARDIS ZIPPERROBE

Single rail self assembly canvas effect wardrobe
Height 187cm
£49.99 + £5 p&p

WALLET

PVC with velcro fastening. TARDIS or Dalek design
£4.99 + £1 p&p each

drwho@galaxy4.co.uk

OFFICIAL DOCTOR · WHO MERCHANDISE SUPPLIERS

EIGHT TO COLLECT!

MICRO ACTION TALKING DALEKS

2.5 inches tall, pull back motor, 7 classic Dalek phrases
Set of 7 £69.99 POST FREE (All due Summer)
Supreme Dalek (Specialist shops only) £9.99 + £1.50 p&p
Availably singly - random colour supplied £9.99 + £1.50 p&p

CYBERMAN VOICE CHANGER HELMET

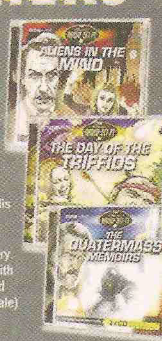
A 1:1 scale Cyberhead featuring speech, sound effects and lights £29.99 + £7 p&p
(Due Aug/Sept)

12" TENTH DOCTOR

14 points of articulation, 10th Doctor's trademark suit and plimsoles and scale replica of the sonic screwdriver £17.99 + £5 p&p

12" CYBERMAN

With 14 points of articulation and replica outfit consisting of undersuit with armour detail
£17.99 + £5 p&p (Due Aug/Sept)



AUDIO DRAMA ON CD

ALIENS IN THE MIND (1976 production)
Starring Vincent Price and Peter Cushing
A community of "human mutants" capable of telepathy are discovered on a remote Scottish island. Friends Curtis Lark and Hugh Baxter join forces to combat them.
3 x CD £15.99 + £1 p&p

THE DAY OF THE TRIFFIDS
Giles Cooper's 6 part adaptation starring Gary Watson, Barbara Shelley and Peter Sallis
3 x CD £15.99 + £1 p&p

THE QUATERMASS MEMOIRS
Mixing TV soundtrack and drama documentary. The programme intercuts the factual story with a dramatic narrative, in which the now retired Professor Quatermass (played by Nigel Kneale) recounts his past exploits to a journalist
2 x CD £13.99 + 70p p&p

AT THE BBC VOL 4

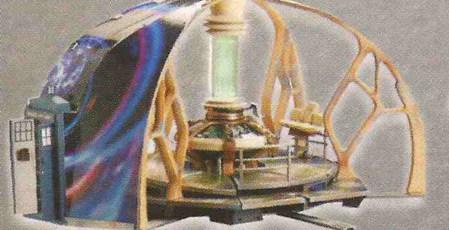
Three Dr Who inspired radio plays (Due 4 Sept)
Contains strong language
2 x CD £13.99 + 70p p&p

THE ARK

Starring William Hartnell.
With linking narration and bon
interview with Peter Purves
£13.99 + 70p p&p (Due 7 Au

RADIO CONTROL K9

12" height, 360 degree travel, flashing lights and speech - includes gun blast and 6 phrases
£39.99 + £8 p&p (Due Aug/Sept)



TARDIS ELECTRONIC PLAYSET

13 light and sound combinations plus motorised "Time Rotor". Comes with lift out access panels, the TARDIS doorway, hat stand, pilot seat and console. £39.99 + £8 p&p (Due Aug/Sept)

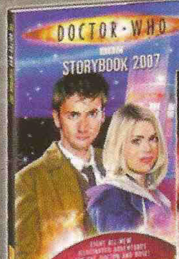
THE STONE ROSE
THE FEAST OF THE DROWNED
THE RESURRECTION CASKET

David Tennant reads three origin
novels based on the TV seri
2 x CD £9.99 + 70p p&p ea

CLASSIC SERIES DVD

THE HAND OF FEAR
Starring Tom Baker
OUT NOW
£19.99 + 70p p&p

MARK OF THE RANI
Starring Colin Baker
Pre-order £17.99
POST FREE (Due 4 Sept)



2007 STORYBOOK

Hardcover annual style storybook
£7.99 + £2 p&p (August)

ALIENS AND ENEMIES

Soft cover book.
Take a look at enemies new and old
£7.99 + £2 p&p

MONSTERS AND VILLAINS
Still available
£7.99 + £2 p&p

THE GLORIOUS DEAD
OBLIVION

Second and third volumes of comic strip adventures featuring the Eighth Doctor
The Glorious Dead (August)
Oblivion (October)
£15.99 + £4 p&p
Still available
ENDGAME, TIDES OF TIME
DRAGON'S CLAW, IRON LEGION
£14.99 + £4 p&p

DELUXE TALKING FOURTH DOCTOR

12 inch talking action figure
Fully poseable, real fabric clothes, actual dialogue from show
(Due Autumn) £39.99
PRE-ORDER POST FREE

NEW 12" SIZE

ANDREW SKILLETER PRINTS

A4 full colour glossy signed prints of his famous book and video covers
THE TENTH PLANET
GENESIS OF THE DALEKS
ABOMINABLE SNOWMEN
STONES OF BLOOD
K9 AND COMPANY
£12 + £1 p&p per print

SERIES 2 DVD VOL 3
Starring DAVID TENNANT
features the stories RISE OF THE CYBERMEN, THE AGE OF STEEL and THE IDIOT'S LANTERN
£15.99 + 70p p&p

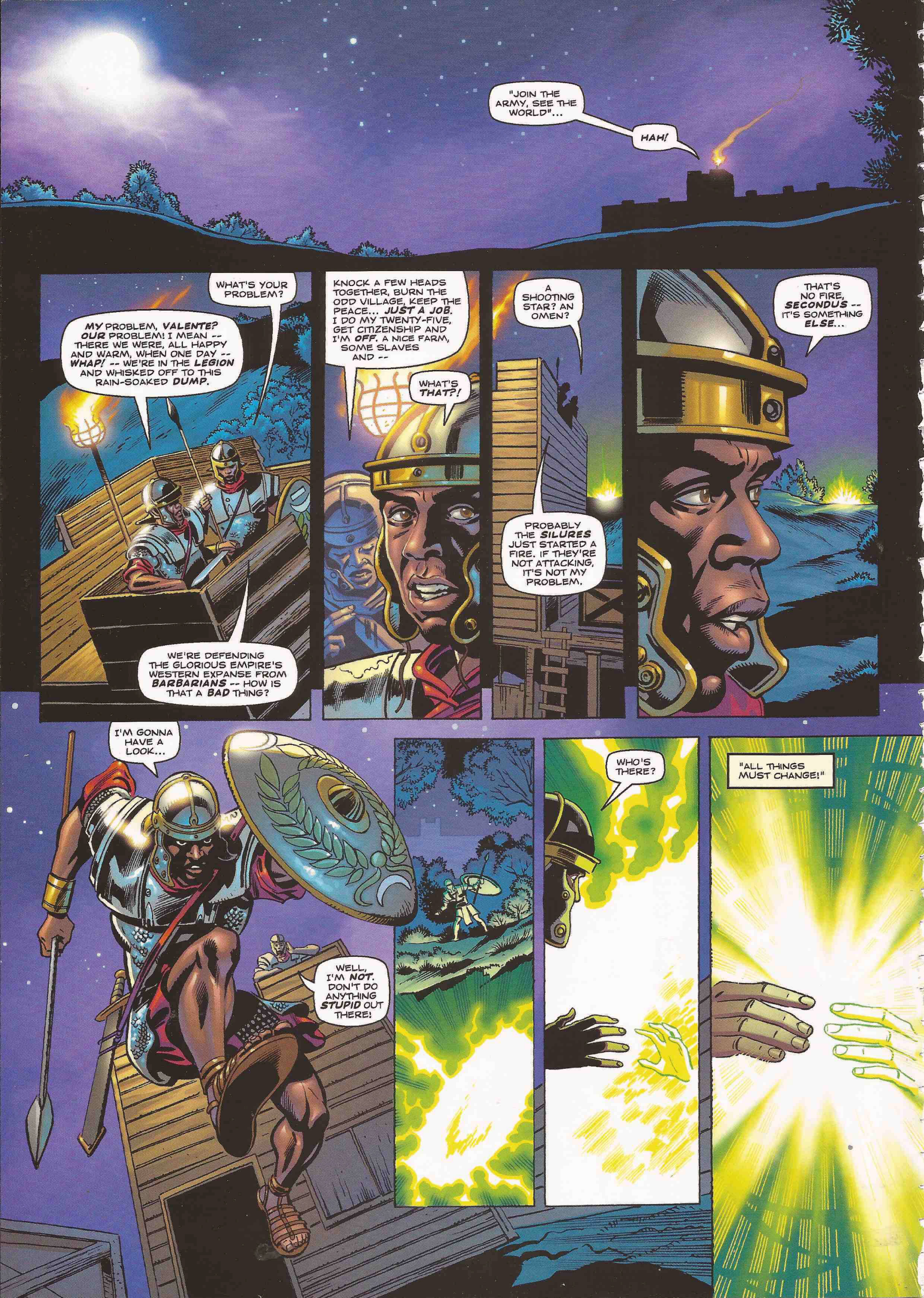
"REVENGE OF THE CYBERMEN" DELUXE ACTION FIGURE
Deluxe 12"
Talking action figure
£39.99 (Due Autumn)
PRE-ORDER POST FREE

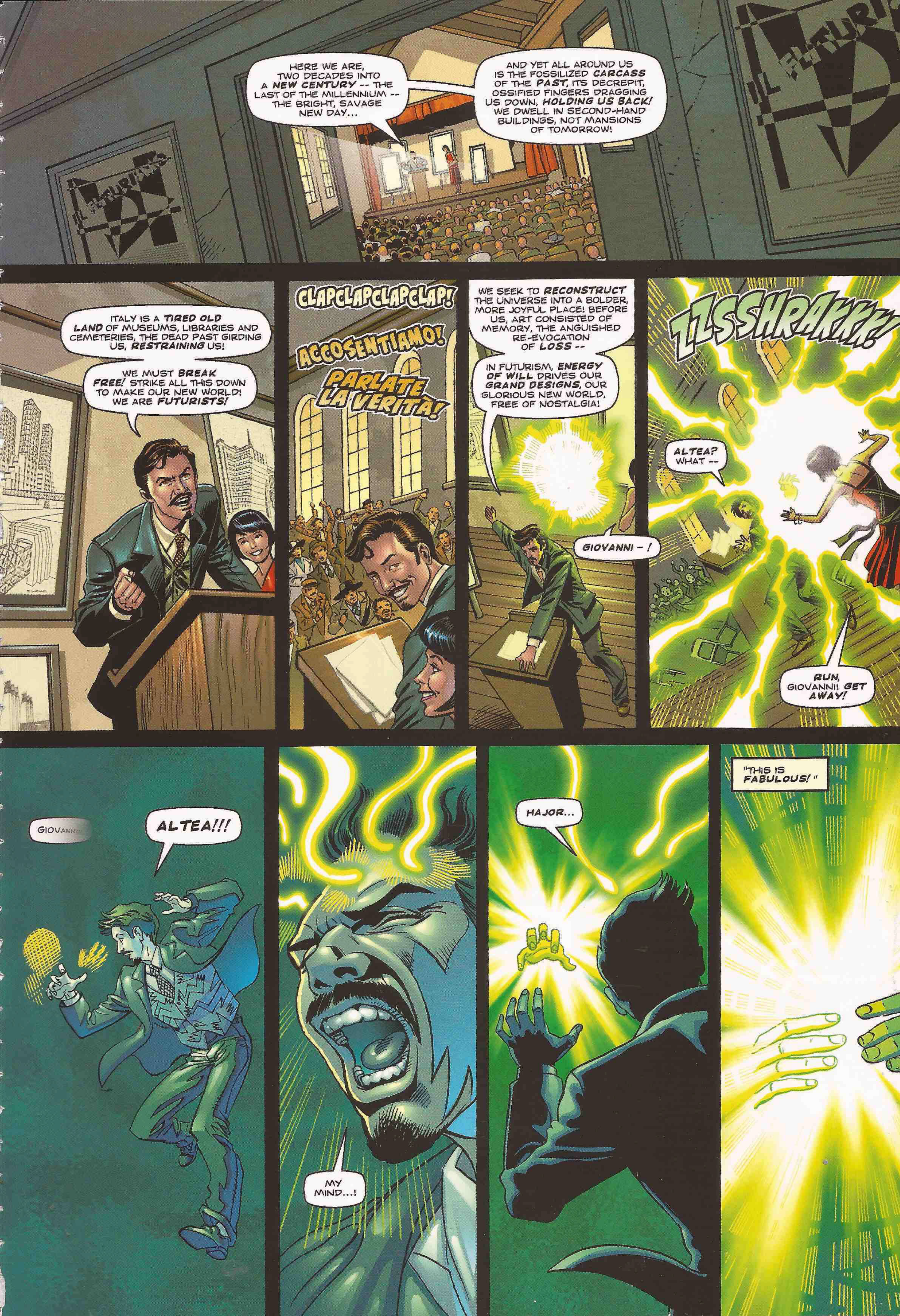
DOCTOR WHO FILES

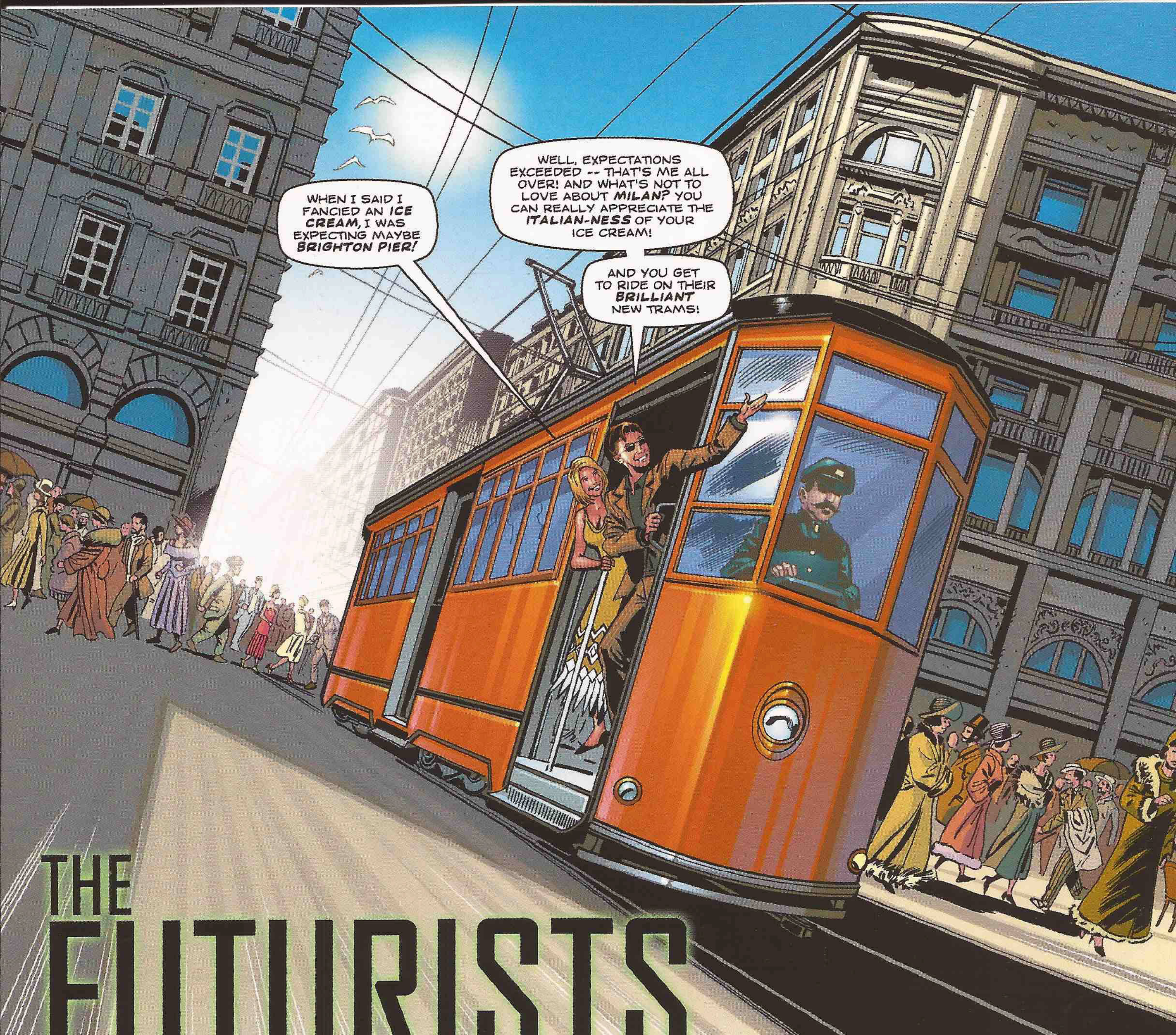
A range of new hardcover novels with notes on the titular character and a brand new adventure..
Titles are: SLITHEEN, SYCORAX, ROSE and DOCTOR £5.99 + £2 p&p each

493 GLOSSOP ROAD SHEFFIELD S10 2QE Tel: +44 0114 2684976 Lo-call 0845 166 2019

Prices correct at time of going to press. Cheques payable to GALAXY 4 We accept VISA, MASTERCARD and SWITCH/MAESTRO. Free Post Offers and P&P quoted is UK only. Minimum order value accepted is £9.98

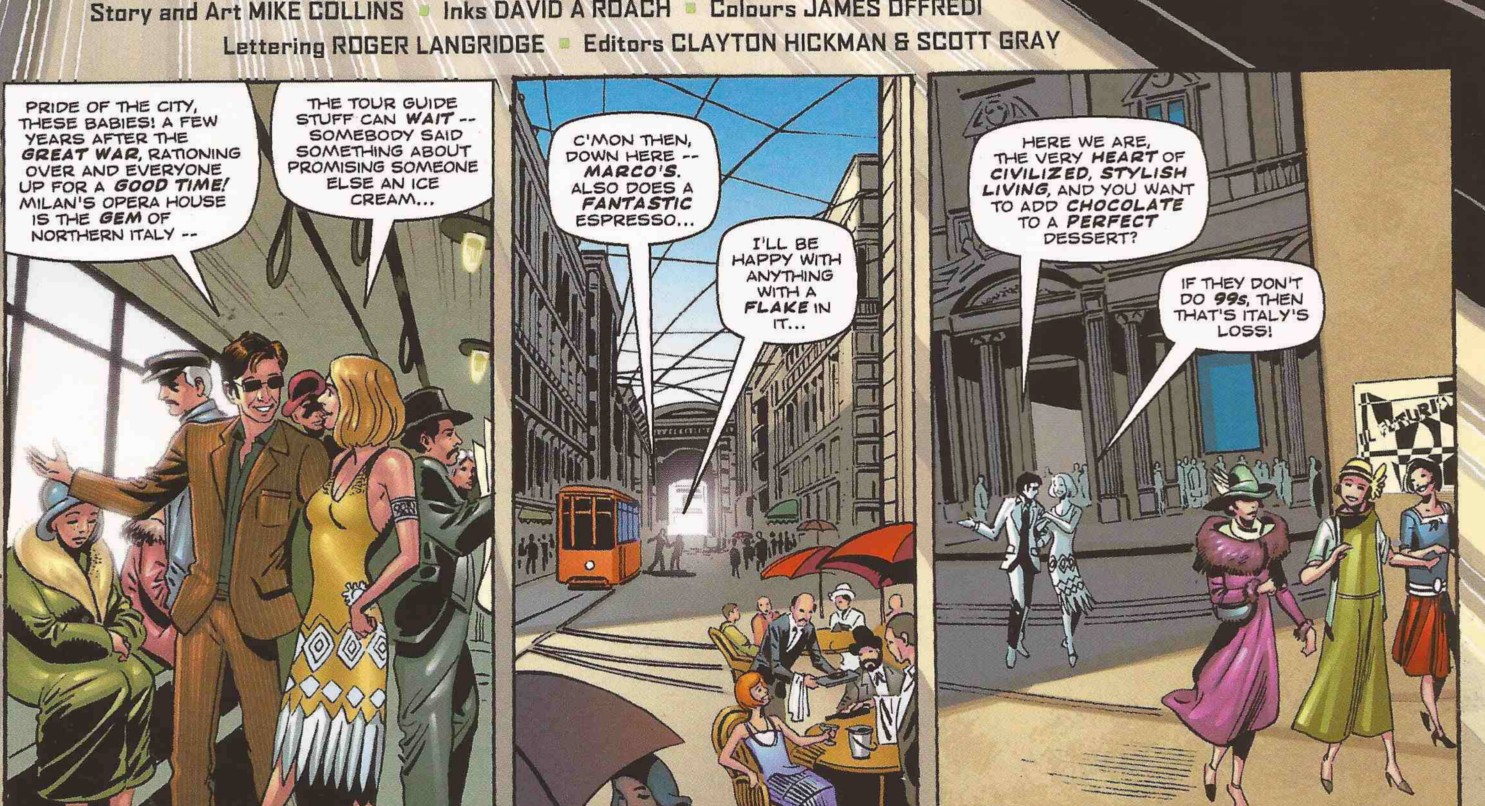

"JOIN THE ARMY, SEE THE WORLD"...
HAH!
WHAT'S YOUR PROBLEM?
MY PROBLEM, VALENTE? OUR PROBLEM! I MEAN -- THERE WE WERE, ALL HAPPY AND WARM, WHEN ONE DAY -- WHAP! -- WE'RE IN THE LEGION AND WHISKED OFF TO THIS RAIN-SOAKED DUMP.
WE'RE DEFENDING THE GLORIOUS EMPIRE'S WESTERN EXPANSE FROM BARBARIANS -- HOW IS THAT A BAD THING?
KNOCK A FEW HEADS TOGETHER, BURN THE ODD VILLAGE, KEEP THE PEACE... JUST A JOB. I DO MY TWENTY-FIVE, GET CITIZENSHIP AND I'M OFF. A NICE FARM, SOME SLAVES AND --
WHAT'S THAT?!
A SHOOTING STAR? AN OMEN?
PROBABLY THE SILURES JUST STARTED A FIRE. IF THEY'RE NOT ATTACKING, IT'S NOT MY PROBLEM.
THAT'S NO FIRE, SECONDUS -- IT'S SOMETHING ELSE...
I'M GONNA HAVE A LOOK...
WELL, I'M NOT. DON'T DO ANYTHING STUPID OUT THERE!
WHO'S THERE?
"ALL THINGS MUST CHANGE!"

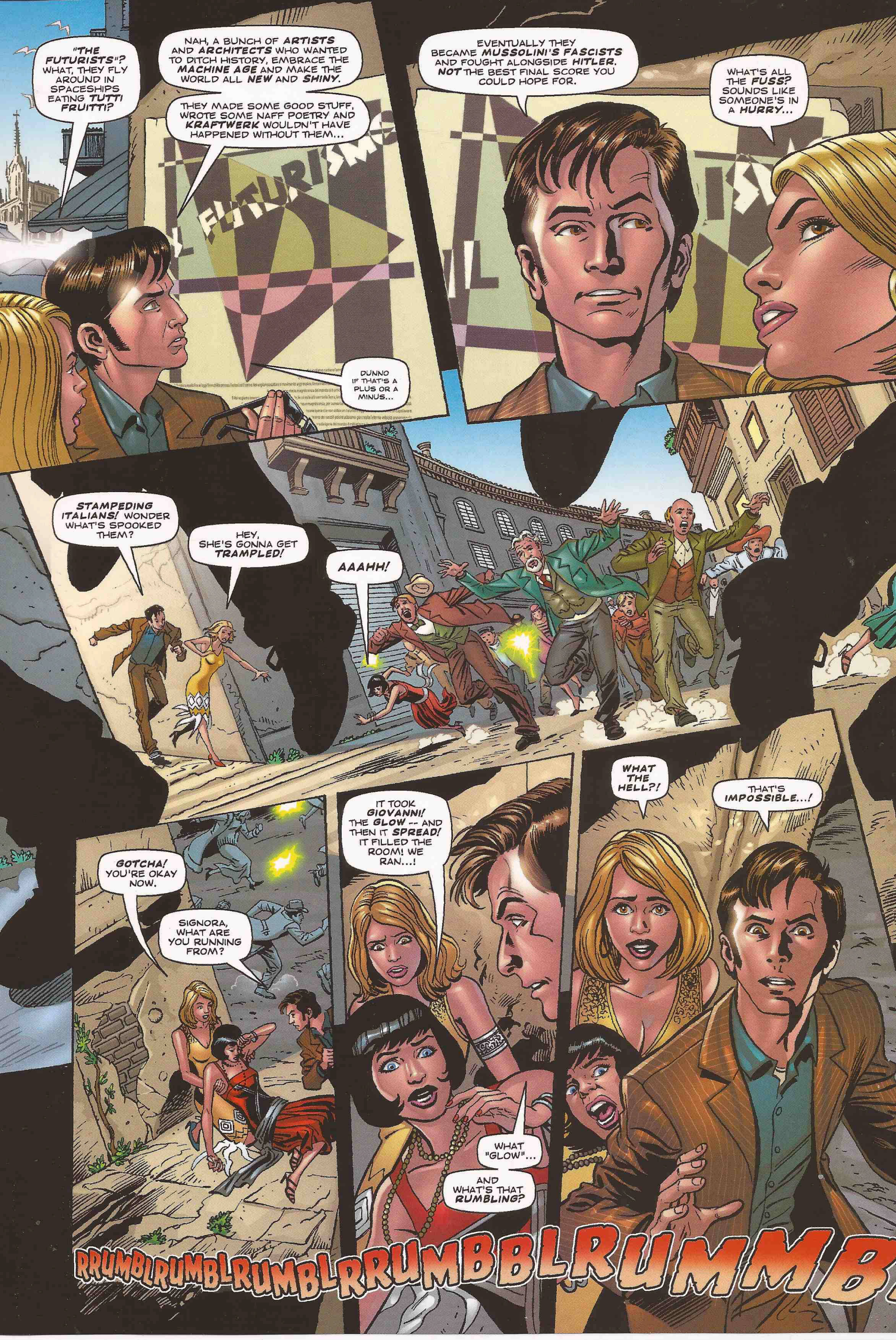

HERE WE ARE, TWO DECADES INTO A NEW CENTURY -- THE LAST OF THE MILLENNIUM -- THE BRIGHT, SAVAGE NEW DAY...
AND YET ALL AROUND US IS THE FOSSILIZED CARCASS OF THE PAST, ITS DECREPIT, OSSIFIED FINGERS DRAGGING US DOWN, HOLDING US BACK! WE DWELL IN SECOND-HAND BUILDINGS, NOT MANSIONS OF TOMORROW!
IL FUTURISMO
IL FUTURISMO
ITALY IS A TIRED OLD LAND OF MUSEUMS, LIBRARIES AND CEMETERIES, THE DEAD PAST GIRDING US, RESTRAINING US!
WE MUST BREAK FREE! STRIKE ALL THIS DOWN TO MAKE OUR NEW WORLD! WE ARE FUTURISTS!
CLAPCLAPCLAPCLAP!
ACCOSENTIAMO!
PARLATE LA VERITÀ!
WE SEEK TO RECONSTRUCT THE UNIVERSE INTO A BOLDER, MORE JOYFUL PLACE! BEFORE US, ART CONSISTED OF MEMORY, THE ANGUISHED RE-EVOCATION OF LOSS --
IN FUTURISM, ENERGY OF WILL DRIVES OUR GRAND DESIGNS, OUR GLORIOUS NEW WORLD, FREE OF NOSTALGIA!
GIOVANNI -!
ZZSSHRAKKK!
ALTEA? WHAT --
RUN, GIOVANNI! GET AWAY!
GIOVANNI...
ALTEA!!!
MY MIND...!
HAJOR...
"THIS IS FABULOUS!"

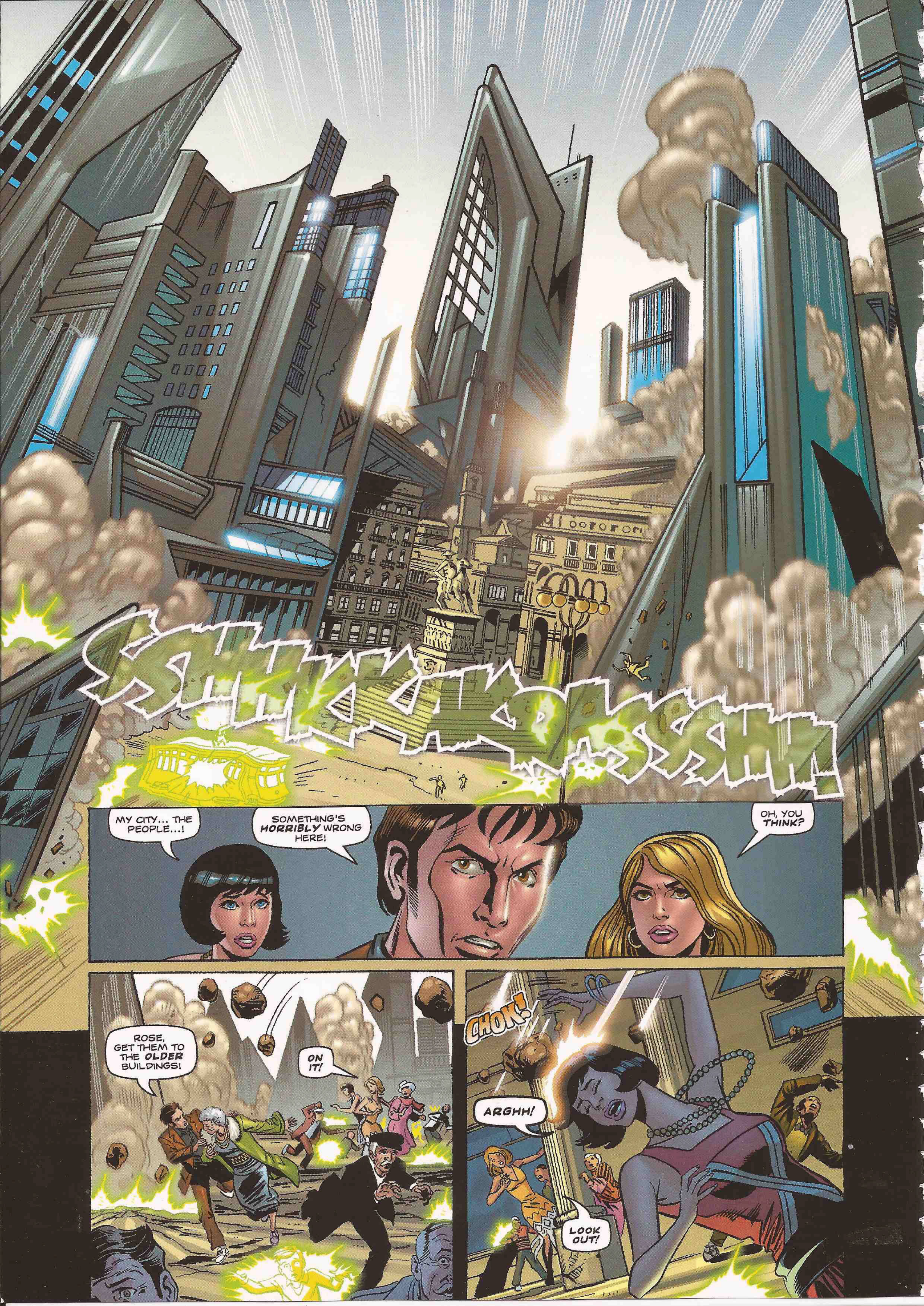

WHEN I SAID I FANCIED AN ICE CREAM, I WAS EXPECTING MAYBE BRIGHTON PIER!
WELL, EXPECTATIONS EXCEEDED -- THAT'S ME ALL OVER! AND WHAT'S NOT TO LOVE ABOUT MILAN? YOU CAN REALLY APPRECIATE THE ITALIAN-NESS OF YOUR ICE CREAM!
AND YOU GET TO RIDE ON THEIR BRILLIANT NEW TRAMS!

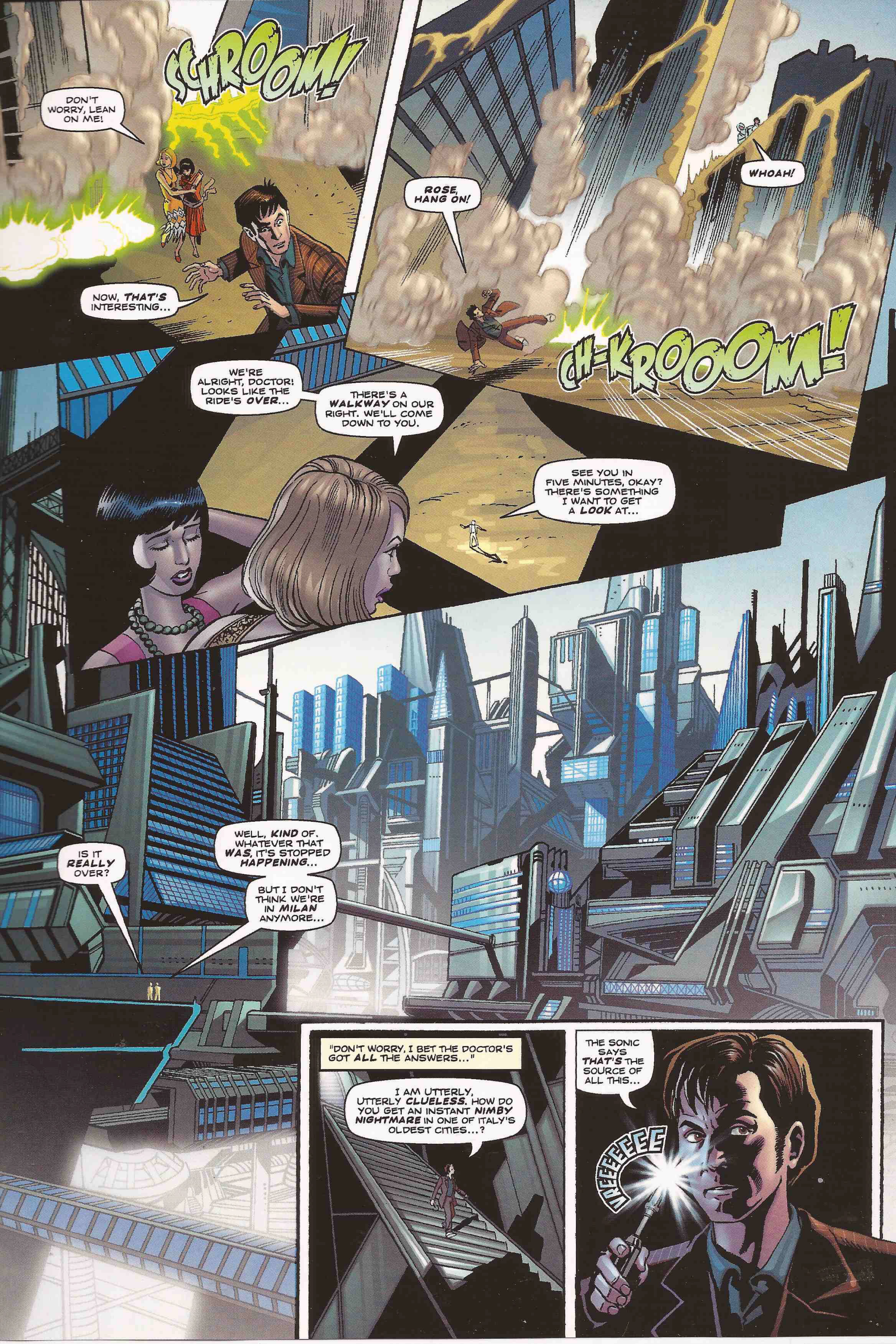
THE FUTURISTS

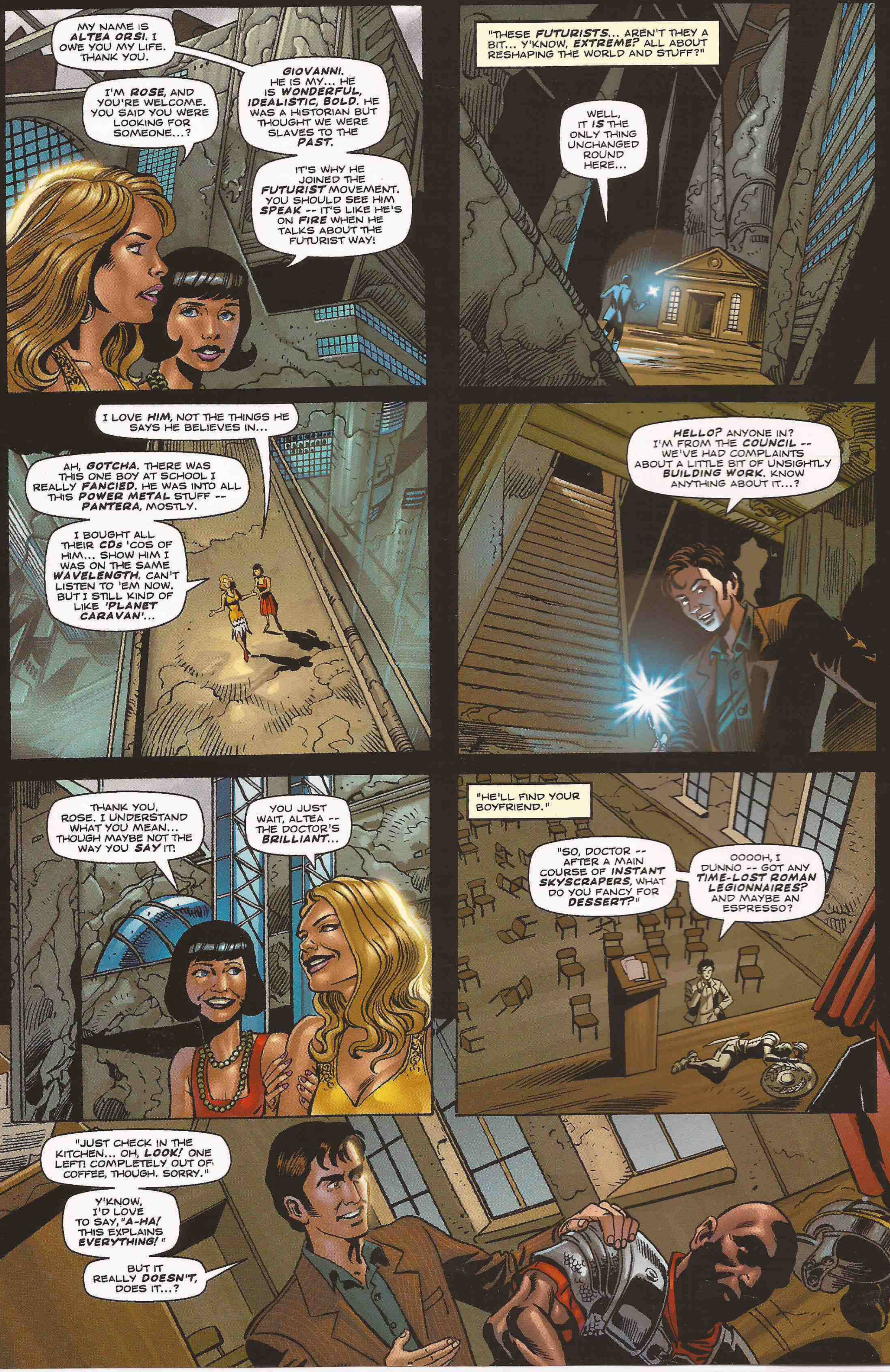
Story and Art MIKE COLLINS ■ Inks DAVID A ROACH ■ Colours JAMES OFFREDI
Lettering ROGER LANGRIDGE ■ Editors CLAYTON HICKMAN & SCOTT GRAY

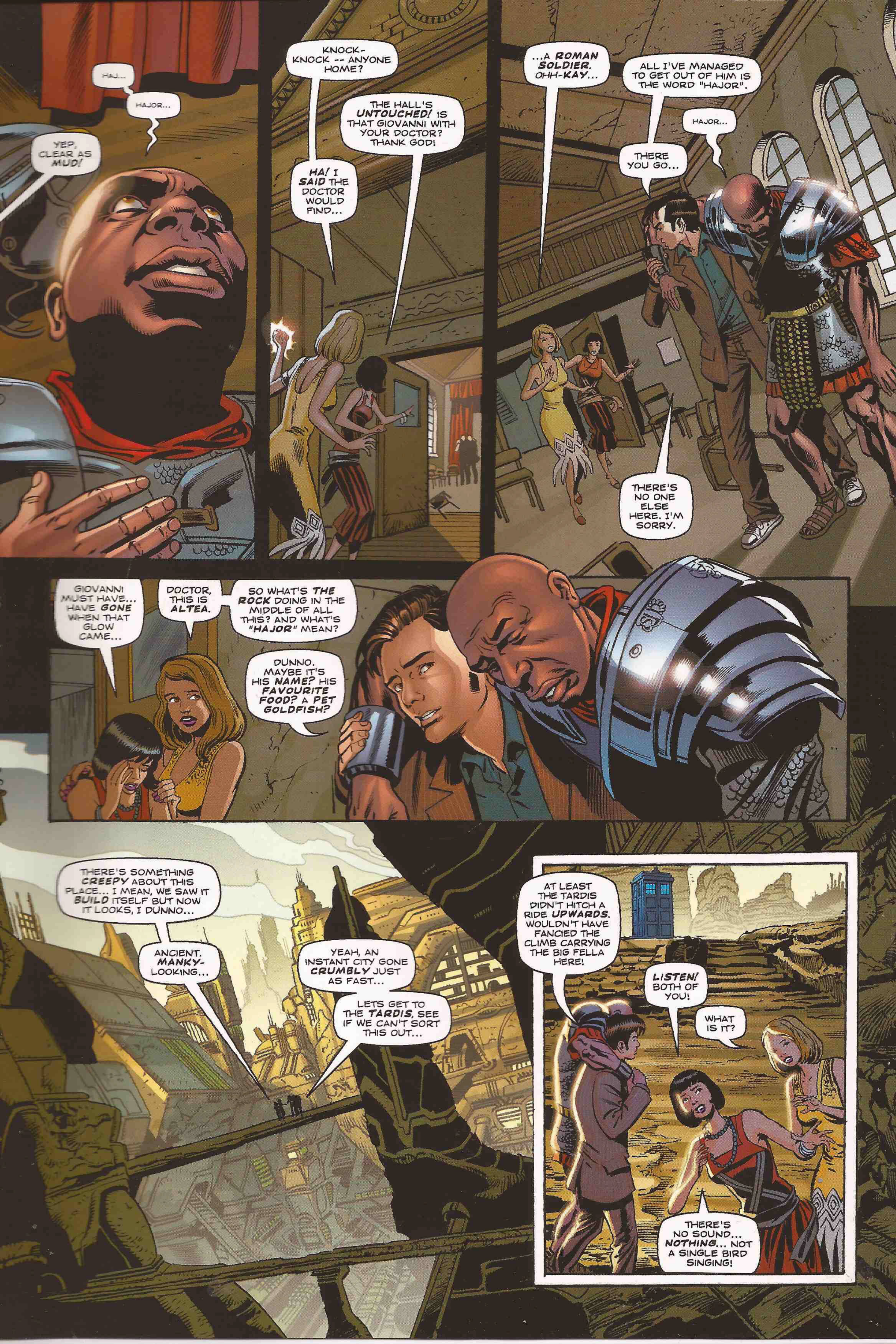

PRIDE OF THE CITY, THESE BABIES! A FEW YEARS AFTER THE GREAT WAR, RATIONING OVER AND EVERYONE UP FOR A GOOD TIME! MILAN'S OPERA HOUSE IS THE GEM OF NORTHERN ITALY --
THE TOUR GUIDE STUFF CAN WAIT -- SOMEBODY SAID SOMETHING ABOUT PROMISING SOMEONE ELSE AN ICE CREAM...
C'MON THEN, DOWN HERE -- MARCO'S. ALSO DOES A FANTASTIC ESPRESSO...
I'LL BE HAPPY WITH ANYTHING WITH A FLAKE IN IT...
HERE WE ARE, THE VERY HEART OF CIVILIZED, STYLISH LIVING, AND YOU WANT TO ADD CHOCOLATE TO A PERFECT DESSERT?
IF THEY DON'T DO 99s, THEN THAT'S ITALY'S LOSS!

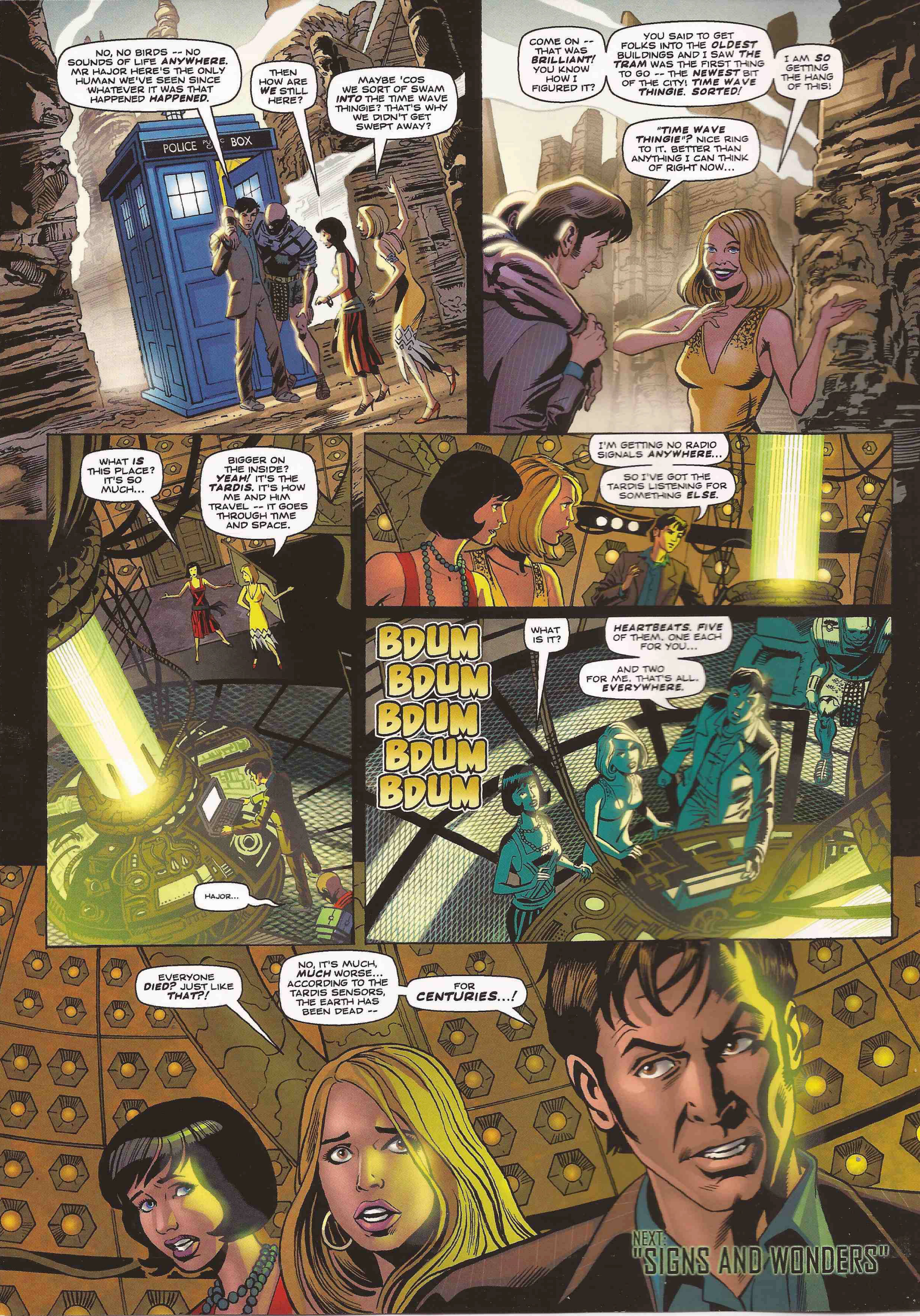

"THE FUTURISTS"? WHAT, THEY FLY AROUND IN SPACESHIPS EATING TUTTI FRUTTI?
NAH, A BUNCH OF ARTISTS AND ARCHITECTS WHO WANTED TO DITCH HISTORY, EMBRACE THE MACHINE AGE AND MAKE THE WORLD ALL NEW AND SHINY.
THEY MADE SOME GOOD STUFF, WROTE SOME NAFF POETRY AND KRAFTWERK WOULDN'T HAVE HAPPENED WITHOUT THEM...
IL FUTURISMO
DUNNO IF THAT'S A PLUS OR A MINUS...
EVENTUALLY THEY BECAME MUSSOLINI'S FASCISTS AND FOUGHT ALONGSIDE HITLER. NOT THE BEST FINAL SCORE YOU COULD HOPE FOR.
WHAT'S ALL THE FUSS? SOUNDS LIKE SOMEONE'S IN A HURRY...
STAMPEDING ITALIANS! WONDER WHAT'S SPOOKED THEM?
HEY, SHE'S GONNA GET TRAMPLED!
AAAHH!
GOTCHA! YOU'RE OKAY NOW.
SIGNORA, WHAT ARE YOU RUNNING FROM?
IT TOOK GIOVANNI! THE GLOW -- AND THEN IT SPREAD! IT FILLED THE ROOM! WE RAN...!
WHAT "GLOW"...
AND WHAT'S THAT RUMBLING?
WHAT THE HELL?!
THAT'S IMPOSSIBLE...!
RRUMBLRUMBLRUMBLRRUMBBLRUMMB


SHHKKAKRASSSHH!
MY CITY... THE PEOPLE...!
SOMETHING'S *HORRIBLY* WRONG HERE!
OH, YOU *THINK?*
ROSE, GET THEM TO THE *OLDER* BUILDINGS!
ON IT!
CHOK!
ARGHH!
LOOK OUT!


SCHROOM!
DON'T WORRY, LEAN ON ME!
NOW, ***THAT'S*** INTERESTING...
***ROSE,* HANG ON!**
WHOAH!
CH-KROOOOM!
WE'RE ALRIGHT, DOCTOR! LOOKS LIKE THE RIDE'S ***OVER***...
THERE'S A ***WALKWAY*** ON OUR RIGHT. WE'LL COME DOWN TO YOU.
SEE YOU IN FIVE MINUTES, OKAY? THERE'S SOMETHING I WANT TO GET A ***LOOK*** AT...
IS IT ***REALLY*** OVER?
WELL, ***KIND*** OF. WHATEVER THAT ***WAS,*** IT'S STOPPED ***HAPPENING***...
BUT I DON'T THINK WE'RE IN ***MILAN*** ANYMORE...
"DON'T WORRY, I BET THE DOCTOR'S GOT ***ALL*** THE ANSWERS..."
I AM UTTERLY, UTTERLY ***CLUELESS.*** HOW DO YOU GET AN INSTANT ***NIMBY NIGHTMARE*** IN ONE OF ITALY'S OLDEST CITIES...?
THE SONIC SAYS ***THAT'S*** THE SOURCE OF ALL THIS...
VREEEEEEE


MY NAME IS ALTEA ORSI. I OWE YOU MY LIFE. THANK YOU.
I'M ROSE, AND YOU'RE WELCOME. YOU SAID YOU WERE LOOKING FOR SOMEONE...?
GIOVANNI. HE IS MY... HE IS WONDERFUL, IDEALISTIC, BOLD. HE WAS A HISTORIAN BUT THOUGHT WE WERE SLAVES TO THE PAST.
IT'S WHY HE JOINED THE FUTURIST MOVEMENT. YOU SHOULD SEE HIM SPEAK -- IT'S LIKE HE'S ON FIRE WHEN HE TALKS ABOUT THE FUTURIST WAY!
"THESE FUTURISTS... AREN'T THEY A BIT... Y'KNOW, EXTREME? ALL ABOUT RESHAPING THE WORLD AND STUFF?"
WELL, IT IS THE ONLY THING UNCHANGED ROUND HERE...
I LOVE HIM, NOT THE THINGS HE SAYS HE BELIEVES IN...
AH, GOTCHA. THERE WAS THIS ONE BOY AT SCHOOL I REALLY FANCIED. HE WAS INTO ALL THIS POWER METAL STUFF -- PANTERA, MOSTLY.
I BOUGHT ALL THEIR CDs 'COS OF HIM... SHOW HIM I WAS ON THE SAME WAVELENGTH. CAN'T LISTEN TO 'EM NOW. BUT I STILL KIND OF LIKE 'PLANET CARAVAN'...
HELLO? ANYONE IN? I'M FROM THE COUNCIL -- WE'VE HAD COMPLAINTS ABOUT A LITTLE BIT OF UNSIGHTLY BUILDING WORK. KNOW ANYTHING ABOUT IT...?
THANK YOU, ROSE. I UNDERSTAND WHAT YOU MEAN... THOUGH MAYBE NOT THE WAY YOU SAY IT!
YOU JUST WAIT, ALTEA -- THE DOCTOR'S BRILLIANT...
"HE'LL FIND YOUR BOYFRIEND."
"SO, DOCTOR -- AFTER A MAIN COURSE OF INSTANT SKYSCRAPERS, WHAT DO YOU FANCY FOR DESSERT?"
OOOOH, I DUNNO -- GOT ANY TIME-LOST ROMAN LEGIONNAIRES? AND MAYBE AN ESPRESSO?
"JUST CHECK IN THE KITCHEN... OH, LOOK! ONE LEFT! COMPLETELY OUT OF COFFEE, THOUGH. SORRY."
Y'KNOW, I'D LOVE TO SAY, "A-HA! THIS EXPLAINS EVERYTHING!"
BUT IT REALLY DOESN'T, DOES IT...?


HAJ...
HAJOR...
YEP, CLEAR AS MUD!
KNOCK-KNOCK -- ANYONE HOME?
THE HALL'S UNTOUCHED! IS THAT GIOVANNI WITH YOUR DOCTOR? THANK GOD!
HA! I SAID THE DOCTOR WOULD FIND...
...A ROMAN SOLDIER. OHH-KAY...
ALL I'VE MANAGED TO GET OUT OF HIM IS THE WORD "HAJOR".
HAJOR...
THERE YOU GO...
THERE'S NO ONE ELSE HERE. I'M SORRY.
GIOVANNI MUST HAVE... HAVE GONE WHEN THAT GLOW CAME...
DOCTOR, THIS IS ALTEA.
SO WHAT'S THE ROCK DOING IN THE MIDDLE OF ALL THIS? AND WHAT'S "HAJOR" MEAN?
DUNNO. MAYBE IT'S HIS NAME? HIS FAVOURITE FOOD? A PET GOLDFISH?
THERE'S SOMETHING CREEPY ABOUT THIS PLACE... I MEAN, WE SAW IT BUILD ITSELF BUT NOW IT LOOKS, I DUNNO...
ANCIENT. MANKY-LOOKING...
YEAH, AN INSTANT CITY GONE CRUMBLY JUST AS FAST...
LETS GET TO THE TARDIS, SEE IF WE CAN'T SORT THIS OUT...
AT LEAST THE TARDIS DIDN'T HITCH A RIDE UPWARDS. WOULDN'T HAVE FANCIED THE CLIMB CARRYING THE BIG FELLA HERE!
LISTEN! BOTH OF YOU!
WHAT IS IT?
THERE'S NO SOUND... NOTHING... NOT A SINGLE BIRD SINGING!


NO, NO BIRDS -- NO SOUNDS OF LIFE ANYWHERE. MR HAJOR HERE'S THE ONLY HUMAN WE'VE SEEN SINCE WHATEVER IT WAS THAT HAPPENED HAPPENED.
THEN HOW ARE WE STILL HERE?
MAYBE 'COS WE SORT OF SWAM INTO THE TIME WAVE THINGIE? THAT'S WHY WE DIDN'T GET SWEPT AWAY?
POLICE PUBLIC CALL BOX
COME ON -- THAT WAS BRILLIANT! YOU KNOW HOW I FIGURED IT?
YOU SAID TO GET FOLKS INTO THE OLDEST BUILDINGS AND I SAW THE TRAM WAS THE FIRST THING TO GO -- THE NEWEST BIT OF THE CITY! TIME WAVE THINGIE. SORTED!
I AM SO GETTING THE HANG OF THIS!
"TIME WAVE THINGIE"? NICE RING TO IT. BETTER THAN ANYTHING I CAN THINK OF RIGHT NOW...
WHAT IS THIS PLACE? IT'S SO MUCH...
BIGGER ON THE INSIDE? YEAH! IT'S THE TARDIS. IT'S HOW ME AND HIM TRAVEL -- IT GOES THROUGH TIME AND SPACE.
HAJOR...
I'M GETTING NO RADIO SIGNALS ANYWHERE...
SO I'VE GOT THE TARDIS LISTENING FOR SOMETHING ELSE.
BDUM BDUM BDUM BDUM BDUM
WHAT IS IT?
HEARTBEATS. FIVE OF THEM. ONE EACH FOR YOU...
AND TWO FOR ME. THAT'S ALL. EVERYWHERE.
EVERYONE DIED? JUST LIKE THAT?!
NO, IT'S MUCH, MUCH WORSE... ACCORDING TO THE TARDIS SENSORS, THE EARTH HAS BEEN DEAD --
FOR CENTURIES...!

NEXT: "SIGNS AND WONDERS"

NUNTON COMPLEX
EARCH
&
PMENT
orised Entry

THE HAND OF FEAR

DVD 2 | entertain | **CERT** PG | **PRICE** £19.99 RRP | **OUT** 24 July 2006 | **PREVIEW BY** David Darlington

THE HAND OF FEAR SAW THE LAST regular *Doctor Who* appearance of Elisabeth Sladen as Sarah Jane Smith.

"Everyone assumes the scheduling of this release has something to do with the return of Sarah in *School Reunion*," says an amusingly exasperated Steve Roberts, content producer for the *Doctor Who* DVDs, "but we had scheduled *The Hand of Fear* before we knew about that. There's no conscious tie-in between the new series and our 'classic' DVD releases – we don't have the inside knowledge to make that viable."

Unusually, this release doesn't have any archival *Blue Peter* material on it... It's got some old *Swap Shop* instead! In fact, it's pretty much the only surviving footage from the very first edition. "Bizarrely," Roberts reveals, "this doesn't exist in the BBC archives, so we used an off-air recording of the *Doctor Who* section recorded by a fan."

Sound restoration expert Mark Ayres has had a lot of work to do to make these episodes technically presentable. "In the 1970s," Ayres explains, "the 'BBC way' of doing things was generally adopted industry-wide as a beacon of good practice, so, technically, there is little to choose between one production and another. What set *The Hand of Fear* apart, in terms of the sound, was Eldrad. At the time, most 'alien' voice treatments were done live in the studio, and recorded direct to tape with the other dialogue. It seems that, for whatever reason, a decision was made on this show to treat Eldrad's voice in post-production. This meant starting and stopping during the dub and treating the sections where Eldrad spoke. Technically it was very clever, really pushing what was possible at the time, but it has complicated my job in that digital reproduction really does highlight the drop-ins, and I have had to carefully ramp the noise reduction to track the changes."

On the eve of the release of *Inferno*, Ayres was to be found commenting that although editing the commentary track on that release was tricky, there was an even more complex one coming up. It seems *The Hand of Fear* was the one: "This commentary was recorded in three sessions," reveals content producer Paul Vanezis. "Judith was only available in the morning, Elisabeth in the afternoon and Philip we recorded separately while we were also recording interviews with him for the documentary. It's never ideal, but sometimes we have to do this to get diversity of opinion."

"A commentary mix can sometimes be a tedious task," Ayres confesses, "but, of course, a job is made more interesting if it presents a bit of a challenge – and here I had to be quite creative. Editorial judgement was required to make it work – there was a lot of 'shifting about' to be done. For instance, the discussion of the stuntman who performed the big fall was originally two conversations spread over two episodes, and I combined these into one chunk."

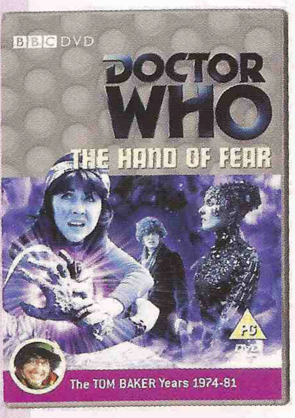
The main supporting documentary feature is – as have been so many this last year – the responsibility of producer Steve Broster. The documentary is unusually structured and covers a lot of ground – we hear of the casting of both Tom and Elisabeth and the early careers of some of the guest stars, in addition to the production of *The Hand of Fear* itself. "Because I'm doing quite a lot of these features at the moment," says Broster, "my challenge is to keep them fresh. After *Inferno*, where the featurettes were bright and pacy, I wanted to try something different. Basically, I decided to make a 50-minute documentary about one scene! Sarah's leaving-scene happens to be one of my favourites in the history of the show. The structure is unusual, but you need to tell the Doctor/Sarah story – and perhaps more importantly, the Elisabeth Sladen/Tom Baker story. I decided to approach the piece like a long, character-driven novel – with a prologue, an epilogue, and two distinct parts. So, after introducing some of the characters – if I may refer to a collection of frankly rather wonderful real people as 'characters' – Part One tells how Elisabeth and Tom came to their roles, and we then look at why they worked so well together. The tone and the pace shifts as we move into Part Two and look at Sarah's final story in some detail, with contributions from the cast and crew. And finally we get to the last scene! For a different medium I might not have approached it this way, but as a DVD extra, it was a chance to tell a fascinating story in an unusual way." DWM

> "You need to tell the Doctor/Sarah story – and, more importantly, the Tom Baker/Lis Sladen story!" DVD producer **Steve Broster**

FEATURING The Fourth Doctor (Tom Baker) and Sarah Jane (Elisabeth Sladen).

EXTRAS

- ▶ Audio commentary featuring Tom Baker and Elisabeth Sladen, guest star Judith Paris, writer Bob Baker and producer Philip Hinchcliffe
- ▶ Documentary – *Changing Time: Living and Leaving Doctor Who*
- ▶ Excerpt from a 1976 *Multi-Coloured Swap Shop* featuring Tom Baker and Elisabeth Sladen
- ▶ Photo Gallery
- ▶ Production notes subtitles
- ▶ Continuity Announcements
- ▶ PDF files of World Distributors' 1976 *Doctor Who Annual* and *Radio Times* listings for *The Hand of Fear*
- ▶ Easter Egg



CHILD'S PLAY

What's the scariest thing that you can imagine? Drawings that move on their own? Monsters that live in your wardrobe? Or just a cat that won't do as it's told? **Jason Arnopp** presents his A to Z of Fear...

A is for ABISOLA AGBAJE

"Could you hold my script up for me, please?"

That's Abisola Agbaje, wide-eyed and button-cute, on *Fear Her*'s Newport interior set. I take the script and position it in front of the diminutive South East Londoner's face. She needs her hands free while rehearsing a scene in which her 12-year-old character Chloe Webber starts drawing the Earth on a wall, in order to make everyone on the planet her best friend.

Accompanied on set by proud mother Sikirat, Abisola is ecstatic to be making her TV début. She has previously appeared in plays at Southwark's Magic Eye theatre. *Doctor Who*'s casting director Andy Pryor asked Abi to audition for *Fear Her* after seeing her in a play titled *Cinderella Shoeshine*.

"He picked two girls – me and my friend Ayisha," says Abi, legs dangling as she perches on the Doctor's TARDIS seat. "I would have been disappointed if I didn't get it, but happy for Ayisha. When I *did* get it, though, I was so excited that it wasn't just an extra – this is a big part!"

You having fun?

"A lot of fun. I'm not just doing Chloe's voice, but the Isolus' voice as well. Chloe's voice is just my voice, really, but she has an entity inside her which is making her behave like that."

How does your bedroom compare to Chloe's?

"Mine has a bunk bed, but with a computer at the bottom. And a wardrobe, TV and PlayStation. Not quite as big as Chloe's."

What do you draw pictures of?

"Just pictures of girls."

Evil girls?

"No. Just girls."

Will kids be scared by *Fear Her*?

"Not really. This thing is taking children, but it does turn out happy ever after. It's scary until you know what's going on."

Abi is quite the method actress. She attempts to convince co-star Abdul Salis (council worker Kel) that she *is* Chloe Webber and the impressively authentic three-walled bedroom *is* where she sleeps.

"This is from me and mum's holiday in Hawaii," she announces, pointing at a flowery garland. "And this tutu is here because I'm a ballerina."

"All right then," grins a comically sceptical Abdul. "If this is your bedroom, where's the ceiling?"

Ignoring this attempt to burst her method bubble, Abi nods towards the dreamcatcher hanging on Chloe Webber's door.

"Mum got me that when I was having nightmares."

B is for BILLIE'S BUSY DAY

When **DWM** arrives on this chilly January morn, that lazybones David Tennant has already completed his one-and-only scheduled scene. The rest of today's filming all features Rose Tyler.

Despite the extra focus placed on her, Billie multi-tasks with aplomb. Between takes, she'll settle down with Phillip Pullman's novel *The Shadow in the North* – no doubt swotting up for her role as Sally Lockhart in the BBC's forthcoming adaptations. Or she'll dash over to a huge rectangular canvas. It's a painted advertisement for the coronation of *The Idiot's Lantern*, depicting various gaudily-coloured 1950s folk having a gay old time.

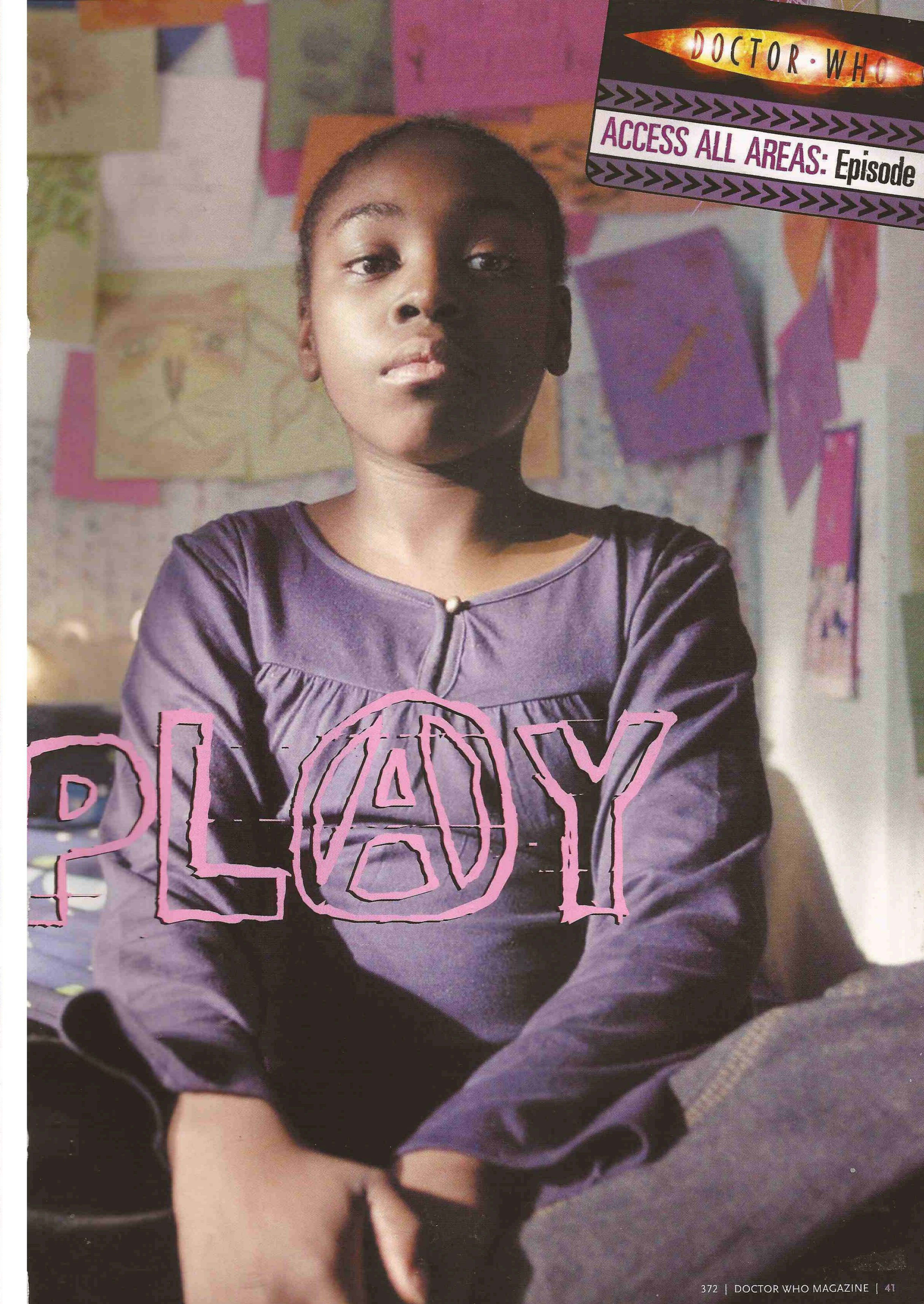
Billie eagerly grabs a brush and helps colour in the people. Look at her and the other crew members, all mucking in! Admirable. I've yet to spot that canvas in the finished episode, but still, they all seemed to enjoy themselves...

C is for CAT

"The cat could have been re-cast," laughs Euros in retrospect, of the ginger tom who appears – then disappears - in *Fear Her*. "Famously, you can't tame a cat. But we couldn't get this cat to do anything. It had just been fed, so food couldn't tempt it. In the end, it rolled on its back and had a snooze."

"The poor old cat ended up being guided along on a wire," recalls Russell T Davies, "which the Mill then painted out. One of ▶

◀ *Billie Piper, David Tennant and the crew brave the January cold!*



▶ *You're a bad girl, Chloe Webber!*

► *The Doctor tries to help Chloe.*

► *Far right: Billie checks the script.*

► *Opposite centre: The Isolus bonds with Chloe.*

▼ *Below: Nina Sosanya, who first co-starred with David Tennant in* **Casanova.**

◄ *Below right: Rose is attacked by a Scribble Creature.*

◀ those scenes that looks easy on paper, and turns into a nightmare! I seem to remember we had to go back and re-shoot. I couldn't wait for the bloody thing to vanish in the end! But we were humane at all times!"

D is for DOMESTICITY

At the start of 6 December 2005's *Fear Her* tone meeting, in the bowels of BBC Wales, Russell has this to say about the episode's overall feel: "Think *Edward Scissorhands*, *Twin Peaks*, *Desperate Housewives*, with a bit of Brookside Close. I love this because it's urban – weird things happening beneath the façade of ordinary houses, etc. An alien threat landing in the most ordinary place of all, so you can imagine it's *your* street. It all feels brand new, too, to see the Doctor and Rose in an ordinary kitchen, having a cup of tea. Brilliant!"

"I'd be lying if I said I didn't initially feel a bit short-changed that I wasn't getting faraway places," confesses writer Matthew Graham. "But then I really fell in love with the story. It's really nice to be able to try to bring fantasy into an ordinary world. Actually, if your story's set on another planet it's harder to make something appear extraordinary. When I was a kid, I would dream of opening the curtains and seeing the TARDIS in my garden. Imagine that!"

E is for EASTENDERS

"Russell suggested that I try and set up a community," says Matthew Graham, who besides having co-created *Life on Mars* has chunks of *EastEnders* and *Byker Grove* on his CV. "Almost do that thing you see in Albert Square, with people coming out of their houses and talking to the Doctor. There was a lot more of that in the early drafts. I don't know if the casting of Edna Doré was coincidental: remember her in *EastEnders*? She was Mike Reid's poor old mum who died of Alzheimer's."

Edna Doré plays Maeve, the seemingly mad old lady whose instincts are all too correct.

Rewind to the tone meeting, where Euros has a question about Maeve.

"In this scene, her eyes are 'burning'," frowns the director. "Is that with intent, as opposed to a funny light?"

"Yes," nods Russell. "For once."

F is for FUTURISTIC FASHION

As ever in tone meetings, Russell is keen to ensure that his production wizards don't go overboard in presenting the story's 2012 setting.

"People won't be in silver jumpsuits, flying around with jetpacks!" he reminds. "We'll make things colourful, though, as in *The Idiot's Lantern*. This may be coming off the back of *The Satan Pit*, with its very dark cave interiors."

A minute later, he has another thought.

"Cars. What the f*** will the cars look like? Sorry. I'm swearing..."

g is for GO-ANYWHERE GRAPHITE CREATURE

Still in the tone meeting, the Mill's Will Cohen has a question: "How crude is the scribble monster?"

"Very," answers Russell.

Will and colleague Dave Houghton breathe sighs of relief. Then they get to work.

"We really did keep it simple," recalls Dave. "To give the scribble creature a bit of solidity, we built a basic 3D geometry model, then composited it into the shot with a graphite texture. We gave it what animators refer to as a 'boiling' look, to make it all jittery, like the old *Roobarb* cartoon!"

"The Scribble Creature was designed at first to add a bit of much needed jeopardy in what could have been a slightly saggy patch in the story," says Matthew Graham. "At its heart,

Doctor Who is about opening doors you shouldn't open and peering round corners you have no Earthly right to peer around. I suddenly felt this urge to have a creature behind a door and have Rose succumb to that inevitable impulse among the Doctor's companions and open it, in spite of herself.

"Then of course the Scribble became a plot device to help us towards Chloe Webber. Up until then there wasn't much of a reason for the Doctor and Rose to link the mystery to the girl in the window. Originally I called it the Scribble Monster but Russell reminded me that the Doctor never consciously refers to 'monsters'. Monsters exist for mere mortals to recoil from. To the Doctor this is a 'creature'. Another legitimate being in the teeming Universe."

H is for "HERRRRRRRRE'S ROSE!"

Back on set, preparations are made for the scene in which Rose attacks Chloe's bedroom door with a pickaxe. It's *Fear Her*'s homage to Stanley Kubrick's classic 1980 fright-fest *The Shining*.

"How many doors do we have?" asks Billie, naturally nervous about the prospect of messing up this scene. Two, comes the answer. "Oh, I reckon we'll be done in two," she breezes, suddenly more confident.

Danny Hargreaves is senior special effects tech for Any Effects. Handing me the surprisingly weighty pickaxe, he notes, "You have to make it just heavy enough to have a presence – if it was too light, it'd swing all over the place."

Billie takes the pickaxe and steels herself.

"Just enjoy it," winks Nina Sosanya, playing Trish in this scene. "I'll cover you!"

"Yeah," grins Billie. "Then you can do a drop-roll!"

Billie's first take earns applause. She's even more accurate on take two.

"How exciting was that?" says Nina.

"Very!" laughs Billie. "I loved it. I'm not going to play it down: it was great!"

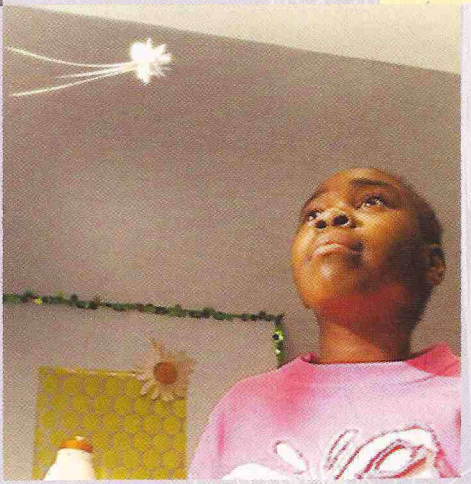
Incidentally, some wag puts a cream cake in Danny's hoody-hood, a bit later. It's not all hard graft on *Doctor Who*, you know. There's occasionally time for a right royal guffaw.

I is for ISOLUS

"I based the Isolus on the creatures in the 1978 version of *Invasion of the Body Snatchers*," says Matthew Graham, "where they come down as little pollen-type things: so innocuous, yet causing total mayhem! We talked about the Isolus being like body snatchers... but *good* body snatchers."

Back at the tone meeting, three designs for the Isolus Mother are passed around, along with production designer Edward Thomas' mood board of flower imagery.

"This one's a bit too ugly and alien," decides Russell. "Should be a bit more dandelion-y and fairytale-ish. I think of the pod as a bit of a walnut. What do you like, Euros? Pick a pod!"



"How do we go about getting it into Chloe?" ponders Dave.

"Blow a few dandelions," offers Russell, "and say, 'Breathe in, love!'"

"What you're saying," smiles the Mill's Will Cohen, "is, 'We want a 3D flower but we can't have it'."

"Thanks for cutting to the chase so beautifully," smiles Julie Gardner.

Various ideas ensue, such as the Isolus resembling a point of light. In the end, of course, the Isolus does indeed appear in all its flowery glory.

"That was brilliant work by the Mill," says Russell in retrospect, "cos strictly speaking, this episode hadn't been budgeted for any form of 3-D modelling. But, as ever, Will shifted money and schedules and went the extra mile, and came up with that beautiful creation. It feeds in to that Tim Burton-esque, fairy-tale feel.

"The Isolus' loneliness was all Matthew's idea," he praises. "And it converged beautifully into the theme that runs throughout the second half of the series – the Doctor and Rose alone, no Adam, Jack or Mickey, so we can really examine how much they need each other on these extraordinary journeys. Matthew keyed into the whole theme of the show, without even being asked!"

J is for JANUARY/JULY

As with *The Idiot's Lantern*, the team was forced to shoot Summery scenes in January.

"Of course it was freezing," says Russell, "and you can see the cast's breath a few times. It's impossible to hide. But at least we could anticipate that problem in advance – which is rare! – and fortunately, Matthew already had a device, the pod, which fed off heat. So we just asked him to write a few extra lines suggesting that the pod was drawing heat away from the Close. Problem solved!"

K is for KEL

That'll be tarmac-happy council worker Kel, whose surname sadly isn't Surpreese. Kel is played by Abdul Salis, whose acting credits include the movies *Sahara* and *Love Actually*.

"People keep asking me, 'Do you die? Are you evil? So what happens to you?'," he laughs. "But nothing happens to me, really! I don't get burnt or shot or anything. Rose destroys my pride and joy, though: tarmac. That's the most suffering Kel endures!"

Instantly likeable, Abdul laughs a lot. He's delighted to be on *Doctor Who*.

"I was totally aware of the show: I saw some of last year's series. To bring *Doctor Who* back was really bold: it had to be good. And it was. When the Doctor goes black, Russell, give me a call!"

L is for LOVE

"Awww... the Isolus just wants a hug, doesn't it?" laughs Matthew Graham. "It's a preoccupation on Series Two to talk about the Doctor's loneliness, but it's something we all find a bit fascinating. I was really happy to do something that started really scary, but ended up being about an alien who's basically having an intergalactic hissy-fit!"

He adds that this episode's title is, "deliberately set up to make you think that the Doctor will have a terrible female nemesis. Of course, he's actually going to help a tiny space-flower go back to its brothers and sisters. Which is all rather sweet and adorable!"

M is for MATTHEW GRAHAM

"Russell said, 'Go away, write a script, have fun and we'll see you in a couple of weeks'," remembers the writer. "So I did, and they really went for it. I have to say, it's been a lovely breeze from start to finish."

Matthew wrote six drafts of *Fear Her*. "Six is good for me," he points out. "For *Life on Mars* we do about ten. The first ever episode was 34 drafts!"

"It was very nice writing something where I didn't have to have every scene with the Doctor in!" he laughs. "It's a strain to write every *Life on Mars* scene with Sam Tyler in the middle of it. It's very hard on [star] John Simm and on us!" ▶

◄ Nina, Billie, Abisola and David record a scene in Chloe's bedroom.

► Opposite top: A shock revelation from the Doctor...

► Opposite right: Scary monsters live in the wardrobe...

► Opposite centre: The Doctor lights the Olympic flame.

◄ "One of the best parts of my job," says Russell, "is not just getting to work with people like Matthew, but getting to know him too. Truly remarkable man: a genuine nice guy in a tough old industry. We all get to learn off writers like that! He's got a subtly different approach to *Doctor Who* – the Doctor and Rose are much like the police, investigating, infiltrating, and using the TARDIS as the base of operations. I love anything that casts the two leads in a slightly different light. To be honest, the script barely changed at all. Once we'd nailed the central concept, we left Matthew to it, cos he's so experienced and clever."

N is for NINA SOSANYA

"I'm not very good at interviews," smiles the actress, eyeing **DWM**'s recording device with vague unease. Sadly, we may never know if Nina's right, as she's whisked off after 27 seconds for a scene with Abi. As there's never another chance for a chat, we'll get others to discuss Nina instead...

"She's a very intelligent actress," says Euros. "Trish is a tough role to play: she's a single mother who, for years, lived with an alcoholic husband who possibly threatened violence. It's an unsympathetic starting point for a character, but she brought great humanity to it. We feel for Trish and her plight."

"Nina's just brilliant," says Russell, "and it's easy to forget that her role in *Casanova* was almost impossible: a woman disguised as not only a man, but a castrato! Euros loved her as soon as she came into audition. I was very keen that Trish wasn't seen as domesticated and weak, or a bit of a drudge. I wanted a woman with a career and a nice house, a real sense of independence. We didn't want to say that a woman with an abusive husband was in any way stupid or lacking, and Nina was perfect to bring a sense of style to the part."

O is for OLYMPICS

"We always kept the Olympics rings in the script," recalls Matthew Graham months on, "but as production drew closer there was a cloud hovering, as to whether we'd be allowed to use any official imagery. We had a rough contingency plan which involved mentioning the Olympics, but not actually showing them. Which would've been a bit grim!"

"Getting the rights to use the rings took a fair bit of to-ing and fro-ing," says Russell, "as with any copyrighted concept. Someone owns those rings! And London 2012 is then copyrighted by a completely different bunch of people. Bless [script editor] Simon Winstone: he spent forever on the phone! His work paid off – again, the magic words *Doctor Who* opened doors. Thank God, or we would've had to invent the Antigravity Games of 2015 or something..."

P is for POSSESSION

Ah, bodily possession. A *Doctor Who* staple, whether it's the walking corpse of Marcus Scarman, a Tegan/Mara interface or Rose Tyler inhabited by a bitchy trampoline. Because Chloe Webber is a young girl, *Fear Her* naturally recalls a certain 1973 horror classic.

"Keep an eye on how scary this is," warns Russell at the tone meeting, "because there are *Exorcist*-type scares in it. I love scary, but be careful."

On Chloe's possessed voice, he advises, "The voice shouldn't be male: that's like *The Exorcist*. A female voice comes through and it's like something trapped inside her, rather than the Devil."

"It's not quite Linda Blair in *The Exorcist*," says Euros on set, "but it's a child who's profoundly affected emotionally, even before this creature takes her over. Abi's done a lot of frothing, actually – her epileptic fit was quite disturbing. Sadly, we can't have her head spinning around..."

R is for RUSSELL'S SCHIZO HOUSE OF DOOM

During the tone meeting, Mr Davies sheds light on what may have prompted him to create some of *Fear Her*'s story elements: "I live in a house which used to have faces painted on the walls, because a schizophrenic once lived there. I *say* schizophrenic: it was my other self! Ha ha! The faces have been painted over, of course, but you know they were there..."

S is for SCARY MOVIES

Fear Her's cast and crew pick their favourite fright-flicks...

A NIGHTMARE ON ELM STREET (1984)
Billie Piper: "Any of those Freddy movies will do! They scared me because Freddy Krueger could get into your dreams. I had a sick obsession with those films at one point – I couldn't stop watching them!"

CHILD'S PLAY (1988)
Abisola Agbaje: "The fact that this doll was trying to kill a boy gave me the creeps. It made me scared of dolls!" *[She's too young to have been allowed to watch it, frankly. Tsk! – Ed]*

HALLOWEEN
The Night He Came Home!

HALLOWEEN (1978)
Matthew Graham: "Simple and effective. I was very scared when I saw it for the first time. I'd never seen a film where the killer kept getting back up. I was like, 'Oh, he's got up again. That's not fair!' I began to despair that it would never end... and it never did, in various sequels!"

ALIEN (1979)
Euros Lyn: "It still really makes me jump! It works on so many levels – the workers/managers conflict, the mother looking for the daughter, the classic stuff where you think the creature's been defeated but it comes back for one last trick at the end. I watch it, wishing I could do something as good and create that kind of atmosphere."

DRACULA (1979)
Dave Houghton: "It scared the hell out of me when I was 10 – especially the scene where Laurence Olivier's dead daughter comes towards him saying, 'Papa! Papa!' Having said that, I watched it again recently and it wasn't all that terrifying..."

SALEM'S LOT (1979)
Abdul Salis: "Ohhhhhh, man! The image of that yellow-eyed vampire is stuck in my head. All of that movie is just... wrong!"

THE EXORCIST (1973)
Russell T Davies: "That one's still the best. My boyfriend watches it about once a week. Which is weird, frankly."

T is for TARDIS

One of *Fear Her*'s finest laughs comes when the Doctor lands the TARDIS, only to find that he hasn't got enough space to get through the door...

"I can't believe nobody thought of it before!" says Matthew Graham. "I just wanted the Doctor to badly park the TARDIS. In the script, the TARDIS appeared in an alleyway. In the end, we used two shipment containers."

"It's quite scary," he confesses, "sitting down for the first time and writing 'the TARDIS'. It's so iconic that it feels like you've been given a precious object to hold for a few days. You'll have to pass it on, but for God's sake don't drop it or get horrible, smudgy prints on it! Originally, that TARDIS scene was pre-titles, so I started writing it on Day One. It was all feeling too important, so I made it a comedy moment!"

U is for UNSUCCESSFUL CAMEO COUP

Towards the end of the tone meeting, a light bulb appears above Russell's head. The soft, silky tones of President Flavia haunt the room...

"Why don't we ask Kelly Holmes to do this?" he rhetorically booms. "To carry the torch before the Doctor picks it up?"

"Isn't she doing *Dancing on Ice* now?" says Will from the Mill.

"Yes," says Russell. "With John Barrowman. Who can tell her how lovely we are."

It's a crazy idea, but... ultimately it doesn't quite work.

"We did try to get Kelly Holmes to carry the torch," remembers Russell, "but was busy on *Dancing on Ice*. Since the torch-bearer collapses, I did wonder about Paula Radcliffe, so shame on me. I can talk: many's the time I've ended up in the gutter outside a kebab shop..."

V is for VILE WIND

Look out, look out, there's a Slitheen about. Work on *Fear Her* is momentarily interrupted by hilarity, disbelief and displeasure as an unsavoury gust consumes half the set.

"I've never known anything like it!" gasps Billie, flapping a hand in front of her face.

Euros walks into view and pulls his headphones down around his neck, deadpan. "Who's responsible?" he asks.

"Ooh, it's carrying on," winces Billie. "It's dense. There's a hole in somebody's pants. Anyone got any Febreeze?"

"We're safe now," announces Euros after a minute. "I think it's wafted off towards Germany."

W is for WARDROBE

"Chloe's wardrobe currently has no clothes in it," says Russell in the tone meeting. Only just occurred to me! That would save on effects, wouldn't it – you can't see Chloe's Dad for clothes. Just a slight shaking of the trousers."

After hitting upon the idea of Rose pushing clothes aside to see Chloe's scribbled dad, he adds, "I love this wardrobe – it's brilliant and potentially so scary. It's also easy to imagine how a deadly wardrobe could be the silliest scene in the world. Over to you, Euros!"

Russell further stipulates that the climactic point which sees Chloe's Dad attempting to return, "should look like shafts of light, like something's coming into the world. Not like someone's having a disco upstairs."

On set, the man responsible for physically shaking the wardrobe from behind is stand-by prop man Phil Shallard. The secret to good wardrobe-shaking, he reveals, is to "push at the same time, every time."

The wardrobe doors, he confides, are opened with fish-gut. "I remember saying we'd never have wobbly sets or fish-gut on *Doctor Who*. I think we've used fish-gut in every episode..."

X is for XYLOPHONE

Leaning against one wall in Chloe Webber's room is a Casio keyboard. Apply the correct settings and – behold! – a xylophonic sound emerges.

Hmmm. Very poor. How about this episode's vaguely *X-Files* feel? Russell?

"The Doctor and Rose as Mulder and Scully! Um, yes, *X-Files*, that'll do..."

Y is for YOUNG GIRLS' SHELVES

What will the youth of 2012 be listening to and reading? **DWM** takes a snout at Chloe Webber's bedroom shelving unit...

Musically, there's the likes of *Crossroad: The Best of Bon Jovi*, Chris Rea's *Road to Hell*, Guns N' Roses' *The Spaghetti Incident?*, Roxette's *Greatest Hits*, D:Ream's *Blame it on Me* and of course Tchaikovsky's *1812 Overture*. Chloe's reading material includes the hefty *1000 Questions and Answers* and Hamlyn's book of *Exciting Stories for Girls*. What a strange child...

Z is for ZEN-LIKE CALM...

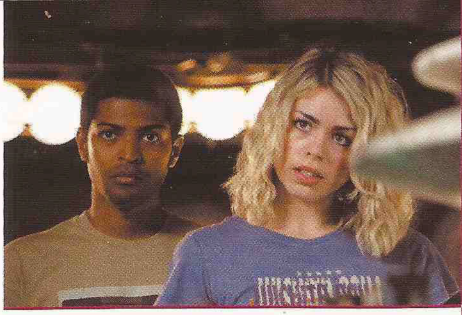
... as exuded by Euros Lyn. The man's unflappability never ceases to amaze and amuse us.

"That's very kind of you," he smiles. "Is that really the impression you get? Inside, I'm secretly fizzing with frustration and angst. It's just a good act."

This series has seen Euros helming four episodes, as opposed to just the two last year. Has he almost lost his mind at any point?

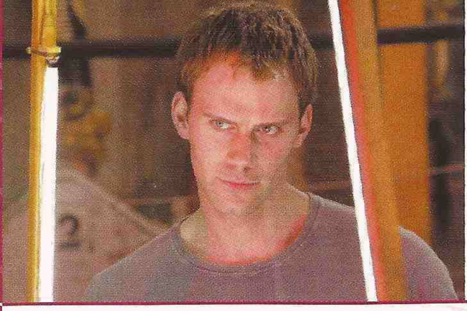
"Well, no. I did have twice as much time! It's not like it gets easier, exactly, because the bar raises each time. But you kind of get to know what works. I feel more comfortable than I did when I started."

Thank goodness we thought of Euros' zen-like calm. Otherwise we'd have had to mention the cuddly zebra on Chloe's bed. Or the fact that no zoologists were present throughout our entire set visit. Or the [*Zzzzzz – Ed*]. DWM



The Trial of the...

MATRIX DATA BANK



– My Lady, we have just witnessed another dubious escapade of the renegade Time Lord known only as the Doctor. I propose to continue my prosecution with an excursion into unanswered questions about his scintillating digressions supplied to the Matrix Data Bank, the repository of all Time Lord knowledge, by readers of the Earth periodical **Doctor Who Magazine**, stellar location the constellation of Sol, twenty-first century, eighth month, WH Smith's by the station, Reading, Berkshire.

– My Lady, I must protest against the insinuations of the Barnyard! This is a travesty of a farrago, the most notorious pretence of a charade, indeed the greatest sham of a caricature of a trial since the so-called conviction of Deirdre Rachid!

– Sit down, Doctor! You must answer the Valeyard's questions!

– Thank you, My Scrumptiousness.

– Since when has "Scrumptiousness" been an apposite epithet for the presiding justice in a Gallifreyan tribunal?

– Gentlemen! I am endeavouring to administer the dispensation of justice, not trying to break up a bitch fight outside G.A.Y. in the early hours of Sunday morning! Valeyard, commence the submission of your interlocutions!

– Gladly will I, My Learned Hottiness.

ABANDONMENT ISSUES

– My first enquiry originates from **NEIL TAYLOR** of South London, who writes: "*In* The Girl In The Fireplace, *the errant Doctor smashes through the time window on a horse to save Madame de Pompadour from the clockwork droids, with no way back, leaving Mickey and Rose aboard the spaceship with no hope of rescue. Has he not then callously abandoned them?*"

– An excellent point, Valeyard. Doctor, you must answer.

– How am I expected to answer for the supposed sins of a future incarnation, my Lady?

– The Doctor cannot answer, My Curviness! He is stalling, playing for time!

– Then I'll answer!

– Who is that young lady?

– Mel! What are you doing here?

– Search me, Doctor. All I know is that you're up to your neck in danger as per, and no mistake. And I'm not backward in coming forward!

– State your contribution, young lady.

– Time Lords, I beg of you, listen! The Doctor would never abandon Rose and Mickey! High-tailing it off to pre-revolutionary France with Madame de Pompadour is against his kind nature!

– And therein lies the kernel of truth, Graveyard! I had to act – if the clockwork droids had killed Madame de Pompadour, there would have been irrefragable damage done to the Web of Time – I had no choice but to save her.

– Even at the cost of deserting your own companions, Doctor?

– The Valeyard seems to forget that, like himself, I am a Time Lord – if necessary, I would have taken the so-called 'slow path' to the 51st century to rescue Mickey and Rose mere moments after my sudden equine departure!

– So stick that in your pipe and smoke it!

– Shush, Mel.

– I now suggest that the charges against the Doctor be widened... to encompass stealing a pair of jeans from Top Man!

– Sit down, Valeyard.

DEVILISH DILEMMA

– You will not find the next enquiry so easy to dodge, Doctor.

– Proceed, Valeyard.

– I will, My Bootyliciousness. **PORTER HALL** of Los Angeles writes via email to inquire: "*In* The Impossible Planet/The Satan Pit, *why doesn't the possessed Toby simply kill all the rest of the Sanctuary Base crew and head back to Earth alone in the rocket with the devil inside him?*"

– My lady, how can I answer this query? I was down in the pit when the events recounted were occurring, I can have no knowledge of them!

– That's true! But I saw everything, Doc, via the Matrix!

– And can you, the redoubtable Melanie, provide an answer to save the Doctor's somewhat ample neck?

– Of course I can! Don't you see, the key to the whole conundrum is that the Doctor and Ida were down the pit! Toby couldn't take the risk that a genius like the Doctor would work out that smashing the vases would cause the black hole to collapse, dooming him. So he took Rose and the crew with him as insurance – playing on the Doctor and/or Ida's compassion so they couldn't smash the vases and kill their friends. But he hadn't reckoned on the Doctor's noble streak; he was prepared to sacrifice Rose for the greater good!

– Admirably put, young lady. What do you have to say to that, Valeyard?

– Even Melanie won't save you from my third and final enquiry, Doctor!

– You're deplorable!

– Steady, Mel.

– In fact, I now suggest that the charges against the Doctor be widened still further – to encompass littering, fly-tipping and putting newspapers in a council bottle bank!

– Sit down, Valeyard.

STOMP-STOMP-STOMP

– **KELLY MACNAMARA** communicates with the Matrix via email to ask: "*In the Cybermen episodes, the Cybermen make scary heavy stomping noises all the time as they stomp about. So how did a Cyberman creep up on poor Mrs Moore and the Doctor without any noise?*"

– Well, I... er, Mel...?

– You're on your own, Doctor. The Valeyard's got us up a gum tree! I've no idea!

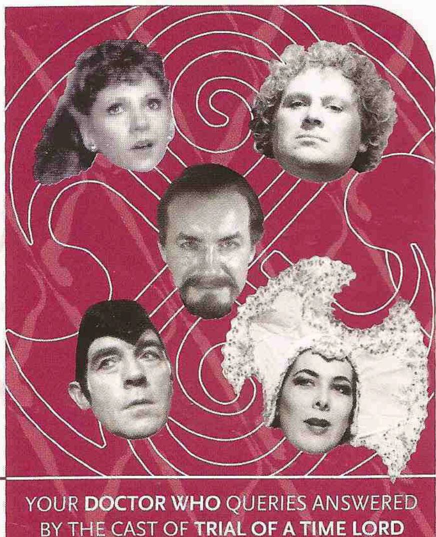
– PERHAPS I CAN INTERVENE AT THIS POINT, MY LADY? AHEM, HEH-HEH-HEH, UP HERE ON THE MATRIX SCREEN?

– Who is this hirsute, chuckling impostor?

– SO, THE VALEYARD AFFECTS NOT TO RECOGNISE ME!

– He's the Master! The most evil being in the entire universe!

– BUT FOR THIS AFTERNOON ONLY, DOCTOR, POTENTIALLY YOUR SAVIOUR. LET ME ADDRESS AN ANSWER TO THE QUESTION POSED BY THE VALEYARD – OR AS I HAVE ALWAYS KNOWN HIM, MARY. THE CYBERMAN THAT SO CRUELLY SNUFFED OUT THE EXISTENCE OF DEAR MRS MOORE HAD SIMPLY ENGAGED ITS STEALTH SETTING, CUSHIONING ITS FEET WITH RETRACTABLE AIR BAGS TO AVOID ALERTING HER TO ITS PRESENCE.



YOUR **DOCTOR WHO** QUERIES ANSWERED BY THE CAST OF **TRIAL OF A TIME LORD**

– Wait a moment! Did you call the Valeyard... "Mary"?
– I DID ADDRESS THE VENGEFUL PROSECUTOR SO.
– But that means... the Valeyard is your own, long-lost naughty sister!
– Order, order! These family connections have no relevance to the matter in hand!
– Hold your horses, everyone! May I raise a question of my own, Inquisitor?
– I would advise granting permission, My Lady. Mel's unstoppable with the bit between her teeth!
– Very well. Ask your question, child.
– Begging your pardon, my lady – but do you have a birthmark shaped like the Seal of Rassilon on your left buttock?
– Why, yes, I do. But what concern is it of this court?
– OF GREAT CONCERN, MADAM INQUISITOR. IF NOT TO THIS COURT, THEN VERY MUCH TO YOU PERSONALLY.
– Explain!
– For once, the Master's telling the truth! The Doctor has the very same ornate scrollwork design – on his right buttock! Which can only mean...
– Well, well, well. Inquisitor – or should I say... *Mummy!*
– Doctor! You mean to say that you are the son I abandoned in the Ladies outside the Panopticon?!
– It would appear so! The coincidence is irrefutably fandangous!
– Fandangous? Is that a word?
– I will refer it to the Keeper of the Matrix, in Dictionary Corner. Keeper!
– No, my lady, there is no such word.

– Ha-ha! It seems, Doctor, that the charge of interfering in the affairs of other worlds must be dropped! I now propose, My August Sexy Knickers-ness, that he stands accused of a far greater crime; to whit, wilful and indiscriminate neologising!
– Neologising? Is that a word?

Sorvad is watching The A Team.

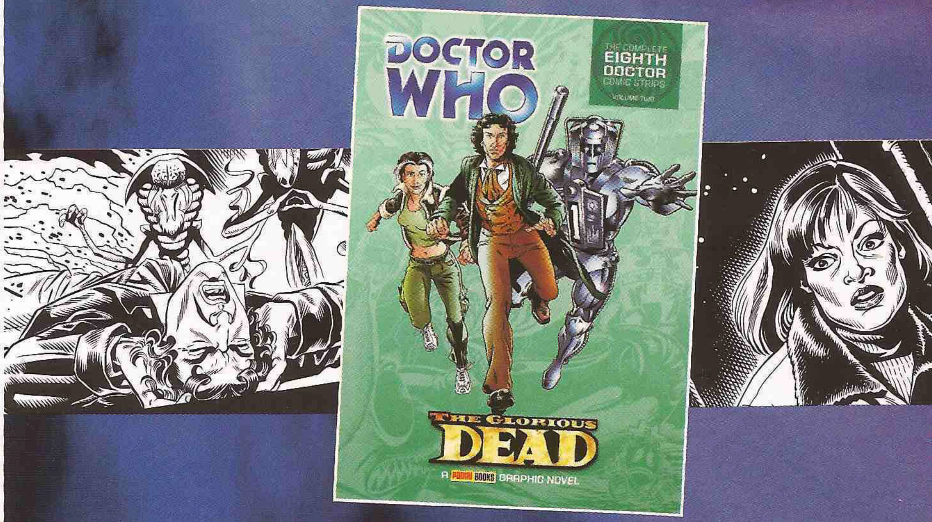
MAKE YOUR SUMMER SPECIAL WITH
DOCTOR·WHO
MAGAZINE

DOCTOR·WHO
108 PAGES
THE COMPANION
SERIES·TWO
NOT FINAL COVER
NEW EARTH

DWM SPECIAL EDITION #14
THE DOCTOR WHO COMPANION: SERIES TWO

Your complete guide to the production of the second series of *Doctor Who*, painstakingly researched by **DWM**'s Andrew Pixley, giving you unparalleled behind-the-scenes access. A full story-by-story 'making of', including details of early drafts, original script extracts, deleted scenes, and Russell T Davies' original Series Two outline document. Plus we cover the *Children in Need* special, *Doctor Who Confidential*, the Tardisodes, *Attack of the Graske* and *Totally Doctor Who*. Packed with never-before-seen photographs!

OUT 10 AUGUST 2006 | 108 PAGES | £5.99 | $11.99


DOCTOR WHO
THE COMPLETE EIGHTH DOCTOR COMIC STRIPS
VOLUME TWO
THE GLORIOUS DEAD
A PANINI BOOKS GRAPHIC NOVEL

THE COMPLETE EIGHTH DOCTOR COMICS VOLUME 2
THE GLORIOUS DEAD

The second of four bumper graphic novels collecting together the Eighth Doctor's complete run of comic strips from the pages of **DWM**. Featuring the strips *The Fallen, Unnatural Born Killers, The Road to Hell, The Company of Thieves, The Glorious Dead, The Autonomy Bug, Happy Deathday, TV Action, Throwback: The Soul of a Cyberman* and *Ship of Fools*, all digitally restored, plus six pages of bonus material!

OUT NOW | 244 PAGES | £15.99 | $26.50

Available from
WHSmith
and all good retailers!

AFTER IMAGE

THE NEW TELEVISION SERIES OF **DOCTOR WHO** IN REVIEW

Control-Alt-Delete!

Episodes 5 & 6:

RISE OF THE CYBERMEN
THE AGE OF STEEL

Written by TOM MacRAE | Directed by GRAEME HARPER | Broadcast Saturdays 13-20 April 2006

▲ *Top: The Cyber Controller declares that the Age of Steel has begun...*

▲ *Above: Run!*

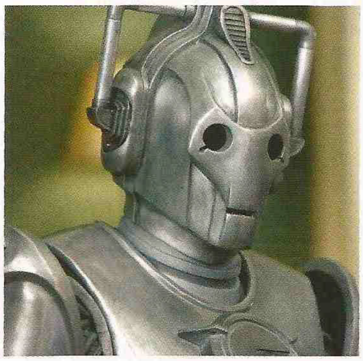
SKIN OF METAL, AND A BODY THAT will never age: after last year's triumphant return of the Daleks, it's the turn of *Doctor Who*'s second most popular monsters to make their comeback, also in a story inspired by an audio play. But while *Dalek* showcased a lonely survivor of the Time War, this two-part story has the TARDIS crash-landing in a parallel universe where the human race has become totally reliant on technology, and a whole army of Cybermen is ready to come to life. While Rose and the Doctor go in search of Rose's 'Dad', Pete Tyler, who's very much alive in this world, Mickey gets involved in investigating the mysterious disappearances of homeless people, and ends up uncovering a plot to convert every man, woman and child in London into an unfeeling metal monster.

After four episodes in which the Doctor has taken centre stage, it's time for Rose to get a piece of the action. Pretty much the first thing that she sees after she leaves the TARDIS is a glossy poster of her Dad advertising one of his health drinks. The last time she saw him was when he'd sacrificed himself to save the planet, so it's not surprising that Rose wants to snatch a few more moments with Pete. When she discovers that Pete's a millionaire living in a mansion, Rose thinks she's hit the jackpot, which makes it even sadder when she finds out that this universe's Jackie Tyler (a star turn from Camille Coduri) is a spoilt, selfish woman, estranged from Pete and rude to the waiters at her birthday party. The Doctor might think it's funny that in this world Rose is just Jackie's lapdog, but Rose is desperate for her parents to recognise her, and Billie Piper effectively conveys her hurt and confusion when neither Jackie nor Pete live up to her expectations, especially at the end of the second episode, when Pete walks away from her. Having had to deal with watching Pete die in *Father's Day*, Rose has to face Jackie's living death here, and deal with losing her Dad all over again.

While Rose goes through an emotional rollercoaster, the Doctor's got his own worries. When the TARDIS falls through the rift in the vortex and apparently dies, the Doctor is almost overwhelmed, unable to take in the enormity of what's just happened. It sets the scene for a story where he's caught up in events to an unusual extent – in the past, once this Doctor has worked out what's going on, he's been able to take control of the situation and save the day. In these episodes, he can't look after both Mickey and Rose, and he can't stop Rose from going to look for her Dad, so his only option is to chase after her for a change. By the time he learns about the Cybermen threat it's already too late, and he has to rely on Mickey to disable them while he is

trapped inside Lumic's lair. Once again, he's sorry for Lumic's cybernised victims, apologising to them for what's happened, and what he has to do to stop them. David Tennant shows us a more vulnerable, human side to the Tenth Doctor as he infiltrates Battersea Power Station with Mrs Moore, and comforts the dying Cyber-Sally.

Shaking off the 'tin dog' tag, Noel Clarke makes the most of his swansong to wring every drop of emotion from his meeting with his nan (who's dead in our universe), and to create an intriguingly different-yet-the-same version of Mickey. Ricky is initially presented as a lot harder and more focused character than Mickey, with a pugnacious face and a dangerous edge that Mickey lacks, racing round London in an *A-Team* van. It's a shame that this tough-guy act is dropped so quickly in the second episode, when Ricky is revealed to be full of bluster, although in script terms it makes perfect sense to allow Mickey the opportunity to become the true hero that his counterpart dreamed of being, and that he always doubted he could be. Bravely tricking a Cyberman on board the airship into destroying the transmitter, and reprogramming the Cybus computers, Mickey comes into his own in the second episode. The episode's title – *The Age of Steel* – might refer to Mickey finding his own iron core as much as anything else. Finally stepping out of the Doctor and Rose's shadows to save the world, this is a fitting conclusion to Mickey's adventures. Noel, we'll miss you.



Of the guest cast, it's a joy to see Shaun Dingwall recreating Pete Tyler, while Don Warrington as the principled President and Colin Spaull's Mr Crane bring a down-to-earth competence missing from Roger Lloyd Pack's insanely hammy John Lumic. An over-the-top, gloating villain straight out of a B-movie melodrama or *Marple*, Lloyd Pack plays Lumic as *The Vicar of Dibley*'s Owen gone bad, his lip-smacking relish as he orders the first Cyberman to kill his chief scientist is the centrepiece of *Doctor Who*'s schlockiest ever pre-titles sequence. Confined to his wheelchair, he might resemble the Daleks' inventor Davros, but, because it's such a one-note performance, he's a lot less interesting. That's a real shame, because the character's motives – to preserve the brain and save humanity from death – are almost altruistic. It's just his methods that are horrific.

> "As they march in perfect unison through London, for the first time in 40 years the Cybermen seem an unstoppable force..."

Visually, the episodes look absolutely brilliant. Partly this comes from the superb redesign of the Cybermen. Initially, this reviewer has to admit that he was slightly underwhelmed by the Tonka-toy chunky look, but seeing the metal giants in action put paid to any reservations. These Cybermen look more substantial than ever before. They are colossal and physically imposing without sacrificing the sharp lines, mechanical voices and chilling facial features of their 1960s' heyday. As they march in perfect unison through the streets of London, relentlessly hunting down human victims, for perhaps the first time in 40 years viewers really get the sense that the Cybermen are an unstoppable, uniform force. But they are even more frightening when they're at rest, when there is the terrifying chance that they might suddenly spring into life.

The Cybermen were always tragic creatures, as much victims as villains. In 'our' universe, they were the survivors of Earth's doomed sister planet, Mondas, who had turned to plastic surgery and artificial limbs to save themselves from extinction. In this parallel universe, they're the brainchild of genius businessman Lumic, head of Cybus Industries and the inventor of the ear-pods that everyone wears. He's created the Cybermen to preserve his brain, and the brains of anyone with a pod, long after the body has died. Lumic's motives are interesting because they're almost altruistic, but the way that he forces his idea of immortality onto other people is appalling. These episodes explore the real horror behind the Cybermen – they're ordinary people, like you or me, stripped of their individuality, sterilised of all emotion and stuck into a cold, metal shell. No wonder Lumic has to suppress their emotions to prevent them from going mad.

Veteran director Graeme Harper makes maximum use of the new Cybermen. In ▶

▲ *Top: Pete, Rose and the Doctor are taken to Cyber Control.*

▲ *Above: Roger Lloyd Pack as the obsessed genius John Lumic.*

◀ *Rose and the Doctor discover something strange about the people of this alternative Earth...*

the upstanding, medal-wearing man of the house whose compliant family must always smile to keep up appearances. The Wire might look like a sweet upper-middle-class lady, but 'it's just using her image' for convenience. The covert police operation is hidden behind a fake fruit and veg stall, and even the Doctor and Rose are only playing at being a Fifties Teddy couple. Gatiss ties this into the spirit of Churchill's Britain – austerity might be hitting hard, but the Union Flags will still flutter come Coronation Day. After all, as Detective Inspector Bishop points out, the nation has 'an image to maintain'. Only the Wire's faceless victims, and the rebellious and plain-speaking Tommy, have nothing to hide behind.

Where Gatiss is less successful is in developing the meaning of some of these images and ideas. Our first sight of Tommy's featureless nan is a great shock effect, but we're left in the dark over why the Wire *needs* to steal people's faces. Equally, the silently screaming faces on Magpie's television sets look good, but don't make a lot of sense. Ultimately, rather than bringing the various themes and plots threads together in a satisfying conclusion (as he did in last year's *The Unquiet Dead*), Gatiss has the Doctor save the day by rewiring a remote control and having a fight on top of a TV transmitter while Tommy changes a fuse. It is a disconcertingly bland climax to a story that's previously had us invest so much in the domestic arrangements of Florizel Street.

Perhaps as a result, the usually excellent Euros Lyn doesn't seem quite so surefooted with this material, giving us some interesting shots of characters reflected in TV sets and a great retro colour scheme, but throwing in lots of Film Noir style dutch tilts to no great effect. Even the actors seem to be pitching at different levels, from Ron Cook's understated turn as the weary, regretful Magpie to Jamie Foreman's blustering Eddie, who seems to have wandered in from an episode of *ChuckleVision*. Maureen Lipman's Wire rightly veers from one extreme to the other, and is sublime as a result. Her ever-so-nice, ladylike seduction of Magpie and Rose is delightful, while her increasingly bellicose cries of 'Hungry!' is the spoken word equivalent of the delicate blue Gelth turning fiery in *The Unquiet Dead*.

> "The theme of the episode is images and projections, with the characters putting on a front to conceal their true personas..."

Comparisons between this episode and Gatiss' earlier script show that *The Unquiet Dead* is more satisfying and successful, even if it's less daring. *The Idiot's Lantern* looks good and is entertaining enough, but it's difficult to shake the feeling that this is a bit of filler between the two epic storylines either side. That's a shame, because the episode is quietly innovative, taking the TARDIS into the kind of 'real history' of ordinary people, and away from kings and queens, that hasn't been seen in the other stories this year. Belying its title, *The Idiot's Lantern* is far from being mindless TV.

MATT MICHAEL

▲ *Top: The Doctor comes face to screen with the Wire...*

▲ *Above: Bullying husband Eddie Connolly (Jamie Foreman).*

NEXT ISSUE: DWM 373

COMINGS & GOINGS!

Russell T Davies writes an exclusive article for **DWM** on the comings and goings in the TARDIS, as we say Goodbye Billie, Hello Freema – and just who is this runaway bride...?

◀ TWO DOWN, THREE UP

With his second series of *Doctor Who* in the bag, executive producer Russell T Davies tells **DWM** about winning at the BAFTAs, gearing up for the third run, launching *Torchwood*, and his thoughts on David Tennant's first year in the TARDIS, in the first part of a revealing interview...

AFTER THE STORM HAS PASSED...

DWM reunites **Camille Coduri** and **Noel Clarke** for a fond look back at their *Doctor Who* adventure over the past couple of years – and what the future might hold...

ORCHESTRATED CHAOS!

Doctor Who composer **Murray Gold** chats about scoring the Doctor's adventures and hearing the National Orchestra of Wales play his tunes...

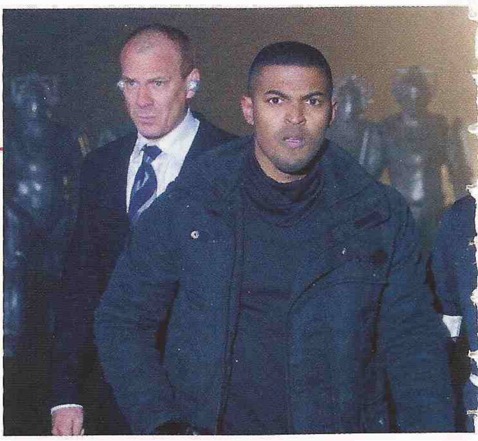
PLUS

Part 2 of our comic strip *The Futurists* by Mike Collins; More news on the Christmas Special and next series in *Gallifrey Guardian*; The First Doctor, Ian and Barbara attempt to answer another batch of your questions in *Matrix Data Bank*; *The Time Team* take a look back over Tom Baker's era and try out the first (and only) episode of *K9 & Company*;

And all the latest reviews of the TV episodes, DVDs, books and audios. And probably some other exciting stuff too, if you're *very* good!

AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 17 AUGUST PRICE £3.99

▲ *The Cybermen are driven mad by their returning emotions.*



▶ *Noel Clarke finally gets to play the hero...*

◀ the first episode they are revealed only gradually – a glimpse of clenched fist or the ironic teardrop eye – until at the climax they smash their way into the Tyler mansion. Having revealed the monsters, though, Harper maintains the tension by having their eerily blank faces loom into shot to lurch towards our heroes as they flee through the cooling ducts or try to hack into the airship computer. The scene where the Doctor and Mrs Moore have to escape down a tunnel filled with reviving Cybermen is one of the scariest scenes in the series.

Elsewhere, Harper throws in some of his typical flourishes, such as pointing the camera at a monitor over the shoulder of a character, and generally making sure that the budget is up there on screen, especially as our heroes infiltrate Lumic's base and his plans unravel in the explosive climax. The Mill pull out the stops to produce a feature film on a BBC Wales budget, with convincing split screen effects so that Mickey and Ricky can seamlessly appear in the same scene, while Battersea Power Station is transformed into a vision of hell, and the Cyber-Controller plummets to a fiery demise. There's great use of lighting, with the warm gold and wood of the mansion contrasting with the cold, blue-lit metal of the Cybus facilities. Best of all is a brief scene of the Cybermen conversions during the second episode, as a Cyber-helmet descends, glowing malevolently like a jack o'lantern – a cinematic moment that echoes the Darth Vader transformation in *Star Wars Episode III: Revenge of the Sith*.

Visual and script references to past *Doctor Who* stories abound, and long-term fans will spot the various nods that MacRae and the production team insert, from the ice tunnels and clanging hatches from *The Tomb of the Cybermen* to *The Invasion*'s 'International Electromatics'. It's the kind of in-joke that doesn't upset the flow of the story, while amusing those who remember the old episodes.

Viewed together, *Rise of the Cybermen* and *The Age of Steel* are the next best thing to a *Doctor Who* movie. Whereas the previous two-part stories have featured terrible threats to Earth, this is the first time that we've really seen the consequences on a grand scale. As the Cybermen herd queues of zombified Londoners into Battersea Power Station, or hunt the few free-thinking fugitives through the city streets, the episodes achieve an epic scope unusual for TV science-fiction. And while the alternative Earth idea is a pretty well-worn cliché, it's only because it's set in a parallel Britain that a story on this scale can be told – after all, these events are so shattering that if they had happened in our universe then nothing could ever be the same again.

MATT MICHAEL

Transmission Vamp

Episode 7: **THE IDIOT'S LANTERN**

Written by MARK GATISS | Directed by EUROS LYN | Broadcast Saturday 27 May 2006

▲ *Rose is all gobbled up by the HUUUNG-RRRRY wicked Wire...*

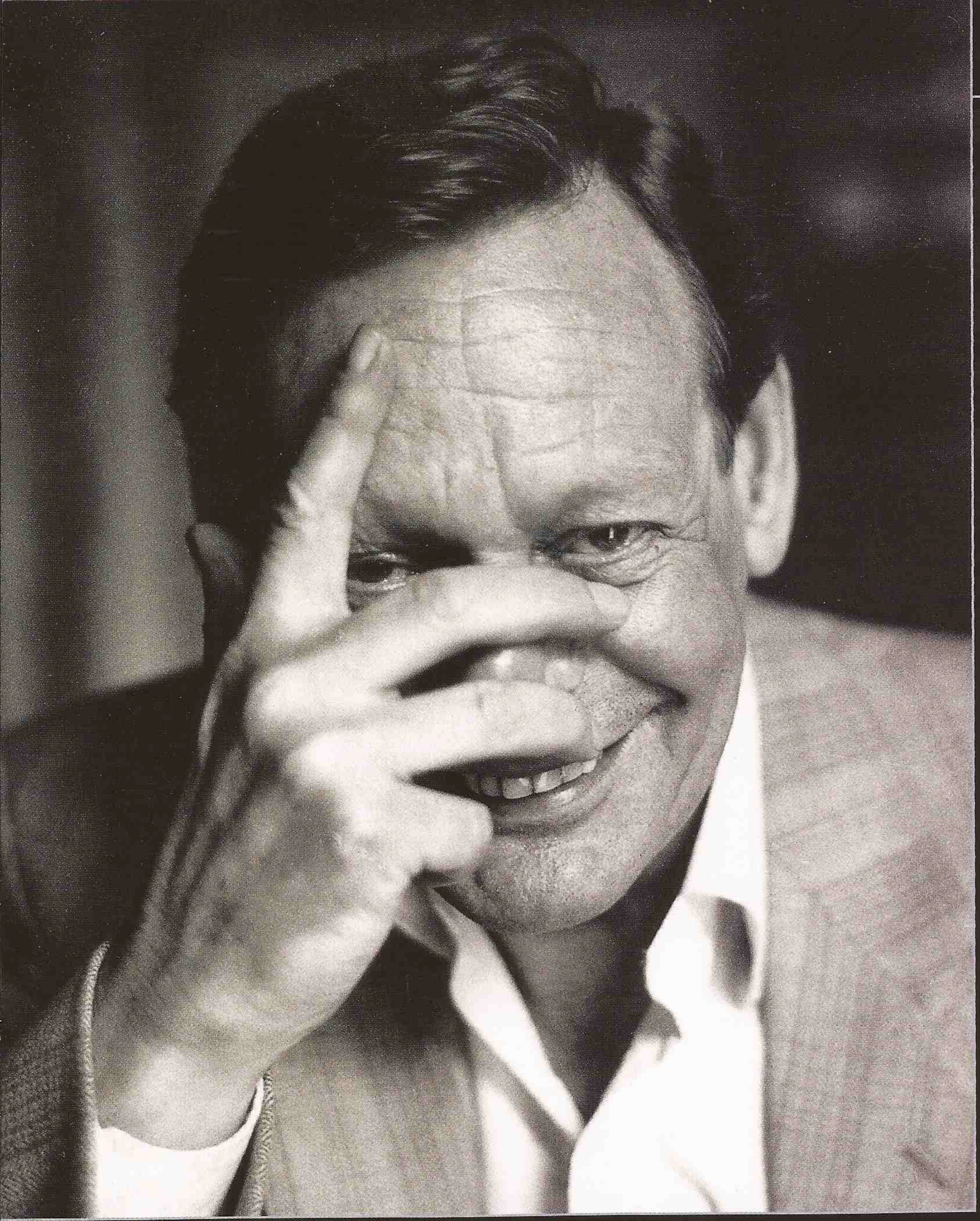
▶ *"You goin' my way, doll?" Rose and the Doctor go rock 'n' roll.*

HAVING VISITED THE DISTANT FUTURE and a parallel Earth, and met Queen Victoria and King Louis XV, it's a bit of a culture shock for the TARDIS to bring the Doctor and Rose to a working-class terrace in 1953, in the dreary, post-war Britain of rationing and received pronunciation.

The Idiot's Lantern looks suitably drab, with only the Doctor and Rose bringing a splash of colour to this washed-out world. After they've been separated so frequently during the last few episodes, it's a treat to have the two of them as a double act again, winding up the pompous Eddie Connolly and investigating the weird happenings in Florizel Street. That makes it doubly upsetting when Rose is ensnared by the Wire midway through the story, especially as up until that moment she's been leading the way in uncovering the truth behind the Wire's scheme.

With the face-eating TV sets, mysterious men in black lurking in terraced streets and something nasty in the upstairs bedroom, Mark Gatiss brings horror back into the home, where it belongs. This 'domestic approach' is true of the episode as a whole – there has never been a *Doctor Who* story that has revolved to this extent around a single suburban household. Gatiss' work in *The League of Gentlemen* delved into the terror behind the net curtains, and *The Idiot's Lantern* is in a similar vein. While the Wire might be the ostensible villain, Rita rightly points out that it's the tyrannical Eddie who is the real monster – bullying his wife and son, shopping his family and friends to the authorities and abusing his position for his own benefit.

The theme of the episode is images and projections, with all the characters to some extent putting on a front to conceal their true personas. Eddie has 'a position to maintain' which dictates that he must be



PETER BRYANT

Peter Bryant, who died on 19 May, oversaw some of the best-loved stories in the programme's history. **Marcus Hearn** pays tribute to a producer with an instinctive grasp of what made *Doctor Who* work.

ACCORDING TO PETER BRYANT, *Doctor Who* equalled monsters. He was the story editor of *The Evil of the Daleks* and *The Ice Warriors*, arguably two of the greatest scripts produced for Patrick Troughton's Doctor, and produced such fondly remembered stories as *The Tomb of the Cybermen* and *The Web of Fear*. He went on to cast Jon Pertwee, and helped devise what was virtually a new series format for *Doctor Who*. We can only wonder what Bryant made of the most recent episodes, which in many respects comply with a blueprint he devised almost 40 years ago.

Peter Murray Bryant was born on 27 October 1923 and first came to prominence as a stage actor. Notable BBC roles included appearances in *Wuthering Heights* and *Such Men Are Dangerous* for renowned director Rudolph Cartier. In the mid 1950s he starred as elder son Jack in *The Grove Family* (1954-1957), the first television soap opera. Bryant spent a brief time as a radio announcer before launching a new career as a writer and director of plays for the Home Service and the Light Programme. He ascended the ranks to become the head of the BBC Drama Script Unit, but in 1966 asked Shaun Sutton, the BBC's Head of Drama Serials, if he could make the transition to television. At the end of 1966 Sutton decided to test his mettle by giving him that most difficult of apprenticeships: *Doctor Who*.

Bryant trailed story editor Gerry Davis on such diverse *Doctor Who* serials as *The Evil of the Daleks* and *The Underwater Menace*, gaining a clear understanding of the best and worst the programme was capable of achieving. In summer 1967 Innes Lloyd briefly stepped aside to allow Bryant to produce *The Tomb of the Cybermen*. Bryant recommended his former radio colleague Victor Pemberton to take his place as story editor, and filming began in June.

Bryant's then-wife, Shirley Cooklin, appeared in the story as the villainous Kaftan. Co-writer Gerry Davis had created the role for her especially, although Bryant was wary her casting would leave him open to accusations of nepotism. As if to keep their working relationship entirely professional, Bryant wrote his wife a formal 'thank you' letter when she finished. When the production was complete Cooklin and Bryant hosted a party for the cast and crew. Many years later, Bryant revealed that his enduring memory of the event was that one of the Cybermen walked out with a bottle of his whisky!

Bryant resumed trailing Innes Lloyd, taking over as full-time producer when he left towards the end of 1967. Bryant recruited Derrick Sherwin as the new story editor and the two embarked on a run of outstanding stories that included *The Web of Fear*, *Fury from the Deep*, *The Wheel in Space* and *The Mind Robber*. Bryant was especially impressed with Mervyn Haisman and Henry Lincoln's *The Web of Fear*. "I had always wanted to bring the show more down to earth so that the kids could identify with the action and the characters," he said. "If you set a story in the London Underground it added an extra thrill you perhaps didn't get with the stories set in outer space." Even less

distinguished scripts *The Krotons* and *The Space Pirates* proved seminal insofar as they gave writer and future script editor Robert Holmes his first break on *Doctor Who*.

It was not all plain sailing, however, and during 1968 Bryant began to feel the pressure. He became frustrated by the show's meagre budget, and beset by scripting problems that included a protracted dispute over *The Dominators*. His efforts to introduce more comedy with an outrageous Dick Sharples script were stymied, but he did succeed in outlining a bold new direction for the show. *The Invasion*, written by Derrick Sherwin and directed by Douglas Camfield (once described by Bryant as "the best director that I ever worked with") re-established the soldiers from UNIT and was another juxtaposition of alien creatures and familiar settings that he felt had been so effective in *The Web of Fear*. Bryant and Sherwin regarded *The Invasion* as a dry run for the seventh series of *Doctor Who*, which would be the first to be made in colour.

By this time an exhausted Patrick Troughton had become increasingly irascible and it was as much as Bryant could do to persuade him to stay until a replacement could be found. Bryant scoured the pages of Equity directory *Spotlight*, looking for actors (and, by his own admission, actresses) who could take on the role. His first choice, Ron Moody, turned him down. "He would have been tremendous for the part," lamented Bryant. "He would have brought in extra elements of comedy I felt were missing from the show at the time."

Fortunately, the similarly versatile Jon Pertwee said yes. Keen to avoid another run-in of the type he'd recently endured with Patrick Troughton, Bryant asked Sherwin to join him in devising a radically different series of *Doctor Who*, set entirely on Earth, with an exiled Doctor working as part of UNIT. Bryant came up with Bessie, the Doctor's vintage yellow car, as an expression of the Third Doctor's comic eccentricity, and cast Caroline John as Liz Shaw, a more serious-minded peer. The presence of Liz and the soldiers from UNIT would, Bryant and Sherwin felt, ease the burden of responsibility on the show's star.

ALTHOUGH BRYANT REMAINED with *Doctor Who* until October 1969, a period of ill health meant that Derrick Sherwin took the producer credit on Patrick Troughton's final story, *The War Games*, and Jon Pertwee's first, *Spearhead from Space*. Before Bryant left the show he attended the location filming for *Spearhead* and was pleased with what he saw. "They were doing this scene of Jon Pertwee in a wheelchair," he remembered. "It was running away with him in it and he had this look of absolute horror on his face. To me it was a sign of the kind of comedy I wanted to use in the series."

Doctor Who continued with new producer Barry Letts at the helm, and to Bryant's regret Pertwee was asked to play the role almost entirely straight. Meanwhile, Bryant and Sherwin spent the next two years updating the ailing thriller series *Paul Temple*.

After leaving the BBC Bryant became an executive at a literary agency, but he made a few appearances at *Doctor Who* conventions in the 1980s, and was especially pleased to be associated with *The Tomb of the Cybermen* when the serial was returned to the BBC's archive in 1992. Conventions gave Bryant the chance to reunite with old friends and colleagues, and he stayed in touch with a number of them. "I saw him a few years back when he and his lovely wife Jo came out to Spain on holiday to meet up with mutual friends," says Mervyn Haisman. "We had some super times together with good food, good wine and lots of shared memories. And Vic Pemberton saw him just before he died, so Peter left us wrapped in love."

Radiant
Radio Times

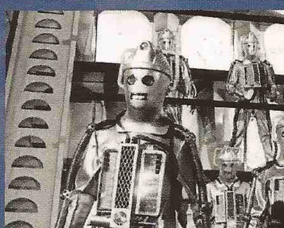
▲ Peter Bryant larking around on set for The Wheel in Space *with new companion Zoe (Wendy Padbury).*

◄ "I did think I'd done rather well," said Bryant on his casting of Jon Pertwee as the Third Doctor.

The best of Bryant

THE TOMB OF THE CYBERMEN

The Cybermen spring an elaborate trap for the misguided humans who free them from their ice tomb on Telos. When the serial was transmitted Sydney Newman, the co-creator of *Doctor Who*, called Bryant to congratulate him on it.



THE WEB OF FEAR

The soldiers from UNIT retreat to the tunnels of the London Underground as robotic Yeti spread a poisonous web across the city. *The Abominable Snowmen* were Bryant's favourite *Doctor Who* monster. 'I had a passion for the Yeti,' he admitted, 'but they cost a bomb!'

FURY FROM THE DEEP

The engineers of a gas-drilling rig are besieged when a deadly seeweed creature bursts through the pipes. The story was written by Victor Pemberton, a friend and colleague of Bryant's from his time as a radio producer.

THE MIND ROBBER

The Doctor and his companions are trapped in a surreal world where fiction becomes fact. Scripting problems on other stories meant *The Mind Robber* had to be extended beyond Peter Ling's original screenplay. Bryant told Derrick Sherwin to write a new first episode, using little more than the regular cast, the TARDIS props and a white studio.

THE INVASION

Aided by electronics magnate Tobias Vaughn, the Cybermen emerge from the sewers of London to launch an invasion of Earth. Bryant and Sherwin intended this story to be the prototype for the following series of *Doctor Who*, whether Patrick Troughton stayed or not.

SPEARHEAD FROM SPACE

The newly regenerated Doctor joins forces with UNIT to fight the Nestene Consciousness and its army of living plastic Autons. Bryant cited the casting of the Third Doctor as his proudest achievement on the programme. "I felt a bit pleased with myself with Jon Pertwee," he said. "I did think I'd done rather well."

JAC RICHARD PETER CLAY

In the TARDIS the Master ensconces
His own TARDIS, the Doctor's response is
To land under the Thames
And then Nyssa declaims
"I can't see Metulla Orionsis..."

THE TIME TEAM

Four fans. 723 episodes. No escape!

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

00846

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00166

ONE OR MORE REGULARS INCARCERATED

00166

WE'RE IN THE MIDDLE OF A HEATWAVE. A tropical heatwave. And so the Time Team are laying back on loungers in Jac's garden, where her loyal husband Nick has erected a sun-shaded TV and video. Pimms and Archers have been assigned.

"I don't suppose there's any chance of a more manly beverage?" sighs Peter. "We can't watch the Fourth Doctor's final appearances on girls' drinks! What would Tom Baker say?!"

Nick provides a can of Newcastle Brown. Peter takes it with a grateful nod, says "What? Romana! K9! No more Janis thorns!" in deep brown voiceover tones, and *The Keeper Of Traken* starts rolling ...

"No girls in the TARDIS?" says Peter in the same fruity tones. "What?! It's not natural! How paralyzingly dull, boring and tedious!"

"You're not gonna keep that up all afternoon," says Clay. Before Peter can say anything more than "Aaahhh, I was *adooored...*" the dusty old keeper of the harmonious Traken Union of planets has popped up inside the TARDIS to confront the Doctor and Adric in his magic chair.

"That's the second invasion of the TARDIS in a row," notes Jac. "It's not the secure haven it once was..."

The Keeper borrows the TARDIS scanner for flashback purposes. "I love the way the Keeper gives us a look at the events preceding the landing of the TARDIS, showing us a young Kassia," says Richard. "There's something rather unsettling about the design of Melkur. Perhaps it's all those weird angles."

"It's asymmetry," says Peter. "Works for Kassia too."

"This flashback stuff is clumsy and odd," grumbles Clay.

"It's *Jackanory Playhouse*," says Peter, back to what passes for normal. "The airy-fairy sets and costumes for Traken are pretty, though."

The Keeper then gets out his wedding video, which shows Consul Tremas getting hitched to the rather intense Consul Kassia. And then the Keeper turns up in his own video.

Clayton slams down his Pimms as the scene ends. "Hang on! The scene cuts back to the TARDIS before the Keeper chooses Tremas as his successor – it's just reported in a throwaway line! Aaarggh! We don't see their reactions – Tremas has just been condemned to sit in a chair for a millennium, with his new wife standing there! And then he just says how happy he is!"

"To be fair, Kassia then tells the Melkur the Consuls consider being chosen as a great honour," points out Richard.

"But *we* never saw that!" grumbles Clay. "The most important thing in the story, some real emotion, and we cut back to the Doctor and Adric talking rubbish about old diaries or something. This is a lovely fairy story – the spurned bride, the living statue, danger in paradise – but already it's being told really badly. Bah!"

"I tell you what, though, I'm glad I didn't invite the Keeper of Traken to my wedding reception," says Peter. "What a party pooper!"

"The Consuls are cracking actors, though," puts in Richard. "Anthony Ainley is particularly worthy of note. Tremas is just so likeable!"

"Likeable, but ever so dull," notes Peter.

The TARDIS arrives – "finally," sighs Jac – and the Doctor and Adric are marched to meet their mate the Keeper. Will he vouch for them? Well no – because the Melkur's zapped the TARDIS away and is hiding behind a door and flashing his eyes.

"If the Keeper's all powerful, he could at least have sent a note saying the Doctor's here to help," sighs Peter.

"I really don't understand why the TARDIS not being in the grove would prove the Doctor's their enemy," says Jac.

Into Part Two, where the Doctor and Adric go to the Tremas residence under house arrest and start talking about energy particle emissions, Fourier analysis, and ion bonders with his pretty young daughter Nyssa. Peter sags. "Oh, please, no more technobabble. It's so unengaging. And what on Traken is Kassia up to? What's her plan? Why is she so keen on protecting the Melkur?"

"And why is no one noticing just how suspiciously she's behaving?" notes Jac. "She's not exactly being subtle – doing Lady Macbeth-style elegant faints all over the shop."

Clay is gurning. "Oh, this is irritating me. At its heart, this is a brilliant story. Melkur has promised Kassia he can save her beloved Tremas, that's why she's doing all this. But again – *we never saw that scene!* Though we did get to see all this bum about energy emissions. I'm going to scream!"

And then, towards the end of Part Two, Kassia's pleading with Melkur – and we see her on a scanner screen... "Intriguing," says Richard. "Melkur appears to be some kind of TARDIS and there's someone in there with a cloak and a rotting hand. You're not thinking what I'm thinking, are you?"

"What, quick pint before Part Three? I'm game!" pipes up Richard. "You have a point though, the enemy recognises the Doctor as a Time Lord... only other Gallifreyans ever do that!"

"But it couldn't be another Time Lord, surely?" says Jac. "I mean, you wouldn't go 'Ha, ha, Human!' to me, would you?"

"I would," shouts Nick, shearing away in the background.

"Back to your Fostering!" orders Jac.

Part Three sees the Doctor, Adric and Tremas thrown into jail. "Hmm," says Jac. "How come this society where everyone's good and all evil is frozen has a penal wing – and a ready selection of arms on hand, too?"

"And inequality that allows Neman to be bribed, and Tremas to dream of wealth," adds Clay. "The harmonious order maintained by the Keeper sounds like a rigid class system. It's planet of the Tories!"

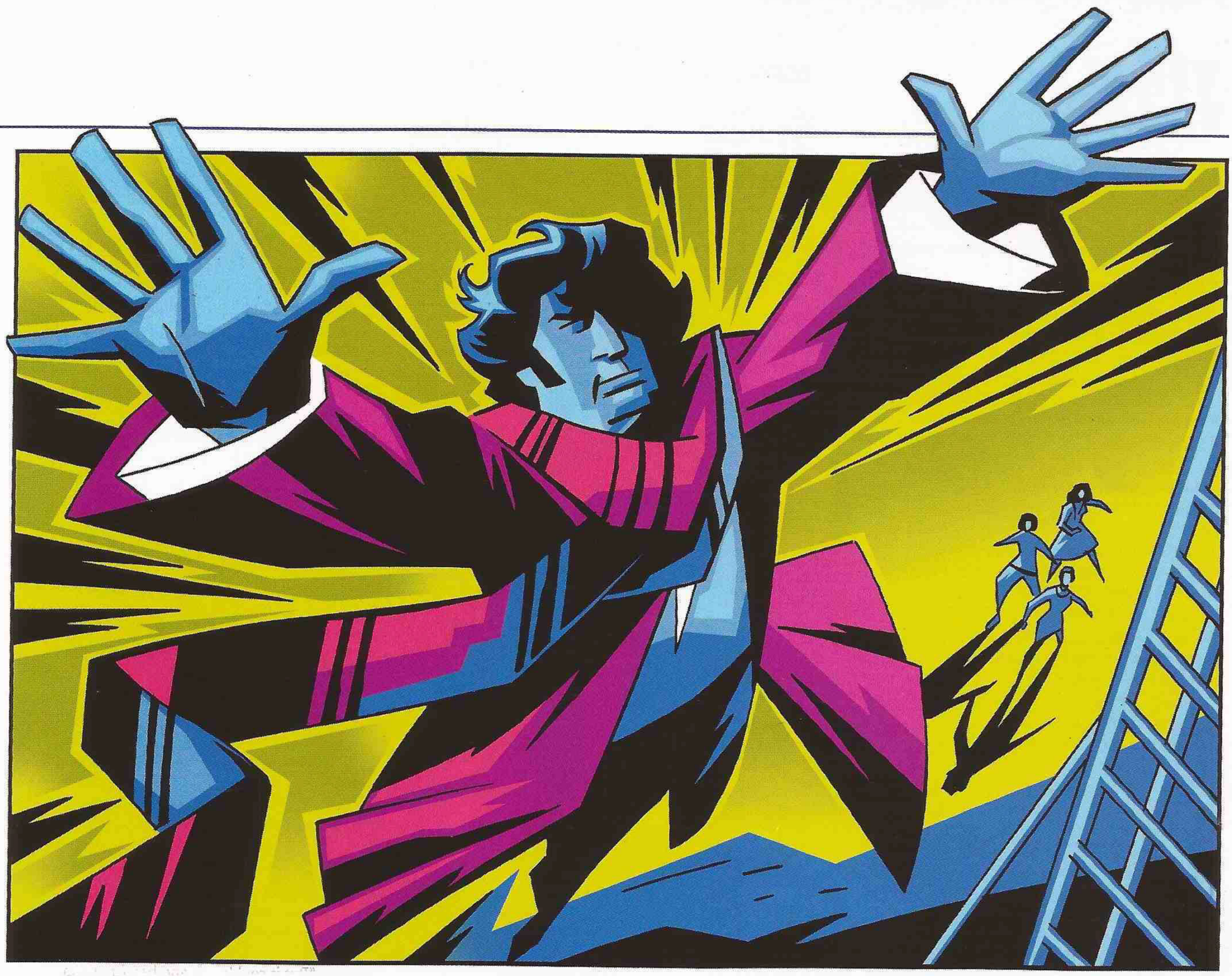
Richard is quite enjoying himself. "The relationship between the Doctor and Tremas throughout these episodes really shows that there is room in the series to have an older companion. At least they can have proper grown-up conversations with the Doctor."

"I think Tremas is very odd," says Clay. "He doesn't seem to care that the woman he loves has gone totally doo-lally."

Pretty Nyssa's rescue comes too late – Kassia becomes Keeper for about two seconds and then the dastardly Melkur takes her place. Richard's excited. "They've been dropping hints about the real identity of Melkur for the past couple of episodes, but it's still a rather good reveal for the return of the Master, with him turning round and then Melkur appearing in the Keeper's chair."

Jac frowns. "I don't know if I'd have recognised the Master if we weren't speeding through the stories. In reality it's over four years since his last appearance, and the make-up's quite different."

"Look at bloody Tremas," sighs Clay. "His wife's gone through all this for him, she dies in indescribable agony, and he stands there like a lemon. Why did Kassia bother? This is so badly



EPISODES 546 TO 553

written! It should be an epic, romantic tragedy but nobody reacts to anything!”

Part Four sees Adric and Nyssa rushing back to the TARDIS to build a machine.

“Oh for heaven’s sake, what are they doing?” splutters Peter. “What are they blithering on about now?”

The Doctor gets sucked into Melkur to confront his deadliest and oldest enemy. “It’s a pity they’ve chosen to adapt the decaying Master’s make up,” says Richard. “The mask used in *The Deadly Assassin* was fantastic, but this version just resembles chocolate pudding smeared onto Geoffrey Beevers’ face. And why is there a grandfather clock inside the Master’s control room? Melkur is supposed to be the Master’s TARDIS isn’t he? In that case, you’ve got a TARDIS inside a TARDIS! It’s such a rotten, modern MFI grandfather clock as well.”

> “It’s Tom Baker’s swansong – why didn’t they save up and film it somewhere high and windswept and dramatic! Rubbish CSO just doesn’t cut it…” CLAYTON

“Now that’s forward planning,” says Jac. “Bringing a spare TARDIS in case something happens to the first one.”

“So the all powerful Keeper had the ability to… um… sit still in a chair and vanish occasionally,” notes Peter. “Those are rubbish special powers.”

The Master has plans for the Doctor. Jac’s not impressed. “He dances around the control room, going on about wanting full mobility. As all the bits we can see are moving just fine, I don’t like to think about what he might mean!”

But then – a wind blows up, Adric’s machine goes *ping*, the Doctor escapes from Melkur by smashing through a window – “*Eh?!*” chorus the Team – and “the story’s suddenly over again,” sighs Jac. “And I’ve no idea how or why. Tremas and Nyssa are very cheery considering what happened to Kassia.”

“Pish!” shouts Clay as the Doctor and Adric set off on new adventures.

But then… we cut back to Traken, where Tremas is examining a mysterious MFI grandfather clock. The Master pounces… and suddenly there’s a regeneration!

“Wow, a genuinely shocking ending!” enthuses Peter.

“The Master’s regenerated back into something resembling his old form,” says an excited Richard. “If Mr Ainley is going to play him, it should be good. Let’s hope he brings back something of the charm of Roger Delgado’s interpretation.”

Jac’s frowning. “The coincidence of him snatching the body of someone whose name is an anagram of ‘Master’ is just… silly. Or is it supposed to be a clue to the fatal pre-destination of the *Doctor Who* universe?” She shrugs, summing up: “That was an odd and uninvolving story.”

“I thought it was generally okay,” says Richard.

“I’m surprised young Nyssa didn’t join the TARDIS crew,” observes Peter.

“I’m glad she didn’t,” says Jac. “She was as boring as that story.”

“It felt like *A Winter’s Tale* – a living statue, jealousy, spurned love, court intrigue – but rewritten by some adolescent sci-fi nerd,” Clay says, “who took out all the emotion.”

“I wonder who you could have in mind,” says Richard, innocently.

Clayton shakes his angry fist. “Christopher Hamilton Bidmead! Why I oughta…”

A BLACK CLOUD HIDES THE SUN AS *Logopolis* enters the video, and a funereal atmospheric air of entropy settles over the Time Team.

Richard huffs. “This seems to be set on modern-day earth and yet there’s still a policeman on a bicycle using a police box to call back to the station?”

“And he’s riding a bike on a motorway,” says Clayton.

“And there’s a sign saying PLEASE TAKE YOUR LITTER HOME – right next to a bin,” says Jac.

“I don’t care,” says a jubilant Peter. “We’re back on Earth! Hooray! For the first time since *City of Death*, back home again! I’ve really missed England in the twentieth century.”

Aboard the TARDIS, the Doctor’s more miserable than ever. “He’s even found a special room to brood in,” says Peter. “He should get himself another nice young lady. That’d bring the smile back.”

“He’s quite unpleasant to Adric, who doesn’t seem to deserve it,” notes Jac. “And again, I don’t really have a clue what he’s talking about. The TARDIS seems to be falling to bits, which is rather sad.”

Back on Earth, Australian air stewardess Tegan and her marvellous, fur-clad Aunt Vanessa have got a flat tyre. “Oh, thank God

Compiled by
MICHAEL PRITCHARD

Illustration by
ADRIAN SALMON

above," says Clay. "After story after story of men with beards talking about anti-baryon shields, two normal people with a flat tyre. They just seem real and modern and... not part of this miserable season!"

Richard's brow creases as the Doctor lands his TARDIS around the police box. "Sorry, but does all this guff about going to earth to measure a police box in order to make the chameleon circuit work make any sense at all?"

"Let the technobabble wash over you," suggests Peter. "It's the only way." He jumps at a reference to the very first episode. "Totter's Yard? Blimey, that's going back a bit!"

"What does 'AHHHH Totter's Yard' mean though?" queries Clay. "And why is the chameleon circuit controlled by an up-ended carpet sweeper with Ceefax?"

The Doctor nips outside – and sees a strange white figure on the other side of the road. "Oh! That's really eerie!" says Richard.

"I just got the shivers," says Clay. "Tom's reaction to seeing him is fabulous! Despite all the Bidmead guff, there's something odd and spookily atmospheric about this story."

Things get even more spooky as the Doctor and Adric find themselves in a spiral of ever gloomierTARDISes. "A lovely idea – baffling but beautifully done," says Peter.

Tegan stumbles aboard the real TARDIS while the Doctor and Adric are out. "Her reactions are just bizarre," says Peter. "'I'd like to speak to the pilot' indeed!"

Jac agrees. "There's no reason for her to assume it's a vehicle of any type, let alone a flying one. Has she had a single line yet that doesn't scream 'I'm obsessed with planes!'? I can only assume it'll turn out to be relevant to the plot." She's not happy with the nezt scene either. "The maze of dark TARDISes is just starting to get scary when the Doctor suddenly – walks out of the TARDIS again," says Jac. "What, why, how?"

> "I don't know if I'd have recognised the Master if we weren't speeding through these stories. It's been four years and he looks very different..." JAC

Outside, the Doctor meets a very suspicious copper. "Odd for that policeman to take such an interest in Action Man figures," smirks Peter.

"He must be an alien!" reckons Jac. "He has to have realised they're shrunken bodies, because why else would he think they were significant, but he doesn't seem scared of the man who might have shrunk them and happily gets into a car with him!"

Clay splutters. "All true – and it also means that after killing the first policeman the Master popped him in his pocket, then killed lovely Auntie Vanessa and sneaked out to sit them both up in the car. I'd pay good money to see such a daft scene. And then the policeman threatens the Doctor – 'tell that to the judge'! Hilarious!"

"I hate to say it," says Peter as Adric rescues the Doctor, "but although you can't fault the weird, doomy atmosphere of this story, the script is absolute poppycock. Why is the Master laughing at Tegan in the cloister room? What the blazes was going on with all those TARDISes? What does the Master hope to achieve by making the Doctor walk through the maze? And why does the real police box get left behind when it was in the Master's TARDIS when he was dodging about in it? My brain hurts! And how did he know the Doctor was planning to measure the box? Anybody?"

"Not a clue," says Jac. "There's stuff about the Master reading the Doctor's mind, but it doesn't make sense either. And did this plan of the Master's of getting the Doctor's TARDIS to materialise around his TARDIS achieve a single thing?"

And just when the team's heads are ready to explode with confusion and derision... the Doctor reveals his plan to flush the Master from the TARDIS buy landing in the river Thames. "When *Logopolis* comes out on DVD," snorts Richard, "I can't wait to hear what Bidmead's justification is for this absolutely nonsensical idea. I thought he was the one that wanted to make the series more serious and get rid of silly concepts."

"Agreed," says Clay. "But I can forgive anything for the scenes of the Doctor and the Watcher on the bridge. Absolutely beautiful. Thank God for Tom Baker and director Peter Grimwade. They're saving this somehow."

But we move on. "Oh blah!" snaps Jac. "Now Tegan's decided the TARDIS is a ship. And why on Earth would she assume it had moved and she needed to be taken back anywhere?"

The TARDIS arrives on Logopolis – "a planet of bearded scientists, how unusual" scoffs Clay. And then... Nyssa turns up. "Adric's reaction to her is pure Buttons," notes Clay. "Sad to say I'm enjoying this for all the wrong reasons."

"What's Nyssa doing here?!" splutters Richard. "It feels like she's been shoehorned in at the last minute. Don't say she's going to be a third companion?!"

"Could be. I can't say I've taken to any of them at the moment," notes Peter. "They're all a bit childish, corny and wet. I miss Lalla."

Part Three gives us our first proper look at the new Master. "He looks so cadaverous," enthuses Clay. "Like he hasn't worked out how to make all the muscles in Tremas' face work properly yet. Brrr..."

"I have to say I'm disappointed," says Richard. "All the subtlety of Ainley's performance as Tremas has disappeared and we're left with a panto villain."

"Don't knock it!" screams Peter. "It's the most entertaining performance in the story!"

Richard nods sagely. "And actually, the concept of the Logopolitans being a computer program and the Master corrupting the process by killing a few of them is rather neat."

"But nobbled by the writing," reckons Clay. "It's all telling and no showing. It's no wonder this season has been so dull with this writer as the script editor."

Part Three sees the entire universe in desperate straits – if Logoplis dies, so does, er, everyone. "That's a nice pay-off to the doomy atmosphere," says Clay. "Tom can't help being marvellous, even though he looks more irritated than ever. I like him shouting at this gang of kids he's suddenly acquired."

Part Four, and the Doctor and the Master team up – with Tegan tagging along. Jac sighs. "Why does Tegan think she stands a better chance of getting home by staying on a dying planet with the Doctor rather than going in the spaceship that brought her there in the first place? Daft woman."

"With the universe on the verge of destruction, why does the Master think that it's a good idea to run away at this point?," Richard asks. "Where does he think he's going to go? Ipswich?"

"It *is* just like the old days," says Peter. "Not thinking his plan through, cocking it up and having to turn to the Doctor for help."

And then everyone races back to Earth and the Pharos Project. Clay shrugs. "For all its faults, the directorial touches – the technician with his walkman, Tegan watching the dawn rise, the Watcher in the TARDIS door – make this something special."

After a lot of technobabble and a disco chase scene with some bored-looking security guards, the Doctor and the Master make it to the perilously high radar dish control room. Clayton's not happy. "I'm sorry, but we're just *told* that the Master's dictaphone has held the universe to ransom. But we see nothing! And taking over the universe is a big concept that just seems silly being achieved from a field in Kent. And not *good* silly. It's Tom's swansong – why didn't they save up to film it somewhere high and windswept and impressive. Running on a rickety gantry in front of some rubbish CSO just isn't heroic. Aauughh!"

And then the Doctor falls... "judging by Tegan's reaction, at one hell of a lick" notes Peter – and a silence falls too...

"I can't believe we're finally saying goodbye to Tom..." sniffs Peter.

"I can't believe how appallingly Adric ran for his mark," sighs Clay.

"The flashback of the Fourth Doctor's companions is really touching. It certainly makes more a lot more sense than the Doctor's monster memories whilst hanging from a cable!," notes Richard.

"Oh, it's lovely!" cries Peter. "All those old friends... all those old foes... a reminder of happier times ..."

"I've just seen Harry again," says Jac. "I'm happy. But the scene's not as tense as it should be. I mean, this is the Doctor's death, for goodness sake!"

The Watcher steps from the shadows and Nyssa reveals he was the Doctor all the time. "How'd she work that out?" asks Clay. "The effect of the new Doctor's face forming through the Watcher is astonishingly good though."

The new Doctor sits up.

"He's got a double chin! And dark hair! And he's so young!" cry the Team.

But what of Logopolis? Clay has the last word. "Silly beyond words. I think that may be one of the worst scripts we've ever had, and a real damp squib of an end to the Fourth Doctor. But despite all of that, I loved it. I must be mad."

Sorry, no room for your comments this month as the Team blithered on more than usual. But never mind, we'll try and include some in next issue's Tom Baker overview. Anyway, onwards and upwards and Davison-wards. Send your thoughts on *Castrovalva* and *Four to Doomsday* to the address on p10, or alternatively email us at *dwm@panini.co.uk* marked 'Time Team' in the subject line. Closing date is 15 August, ta.

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD
OF **DOCTOR** EVIEW.

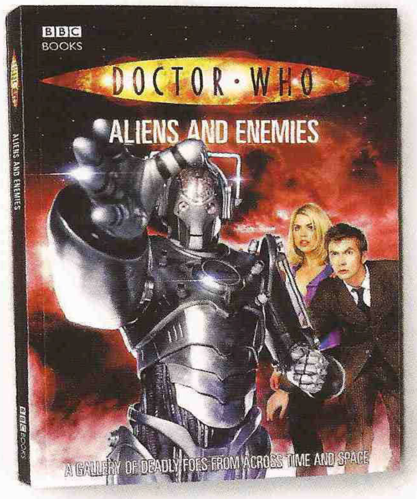
Illustration **BEN WILLSHER**

ALIENS AND ENEMIES

BOOK BBC Books | **BY** Justin Richards | **PRICE** £7.99 | **OUT** Now

THE NON-SPECIFIC TRANSMISSION DATES for all the Tenth Doctor episodes from *New Earth* to *The Age of Steel* – written in as simply 'Spring 2006' – suggest this book has been ready for publication for some time. The lack of any material from Russell T Davies along the lines of the character backgrounds he provided for The Face of Boe, Cassandra and the Slitheen in last year's companion book *Monsters and Villains* might also suggest that the writer was too busy with *Doctor Who* itself to contribute this time round. If that's the case, then it's a shame. *Aliens and Enemies* is simultaneously a lot better and not quite as good as *Monsters and Villains*. Better because it simply covers more material from the recent episodes (*Monsters and Villains* only ran up to last year's Episode 6, *Dalek*, while *Aliens and Enemies* stretches from *The Long Game* to *The Age of Steel*) and not quite as good because without Davies' writing it lacks a certain amount of colour and character – not to say intrigue, considering much of what Davies wrote in *Monsters and Villains* has popped up in episodes broadcast since: the gruesome death sentence awaiting any Slitheen wishing to return home – printed before *Boom Town* aired – and the legends surrounding The Face of Boe, now acknowleged by the series itself when the character reappeared in *New Earth*.

The rest of *Aliens and Enemies* sees author Justin Richards sticking to the same format as before – an A-Z of new and old monsters backed up by story synopses and brief behind-the-scenes features. The latter won't tell any serious followers of the programme anything they didn't already know, but all are well illustrated. The pieces covering *The Girl in the Fireplace*, the new Cybermen and *The Long Game*, for example, are accompanied by some beautiful and highly stylised concept paintings, with many showing how their designs altered along the way: an early Satellite Five shows its space-wheels festooned with neon adverts, including signs for Coca-Cola and one that looks like it might be for a strip club, while some early Cybermen designs reveal a variety of possible new looks, including a horrific back-to-basics approach with a withered-looking human in a Hannibal Lecter-like face cage, and another that still retains a recognisable *Tomb of the Cybermen*-style chest unit.



Elsewhere there are brief features on script-writing, with quotes from, amongst others, writers Steven Moffat and Tom MacRae, a look at the make-up for *New Earth*'s cat-like Sisters of Plenitude, and naturally quite a bit on the series' use of CGI (computer generated images), with *The Empty Child* receiving particular attention for its Blitz scenes and Doctor Constantine's transformation into one of the gas-mask people.

As far as coverage older monsters goes, with the Daleks and Cybermen already covered in Book One, this volume's 'returning villains' are strictly second division – the Rani, Omega and the Mentors. Of the rest, however, most seem well chosen either to reflect themes from the current series – the Dæmons and Sutekh (loosely tying-in to themes from *The Impossible Planet* and *The Satan Pit*) – or, with choices such as the Axons, Scaroth and the Terileptils, to tie-in with stories already available on DVD.

Overall, then, *Aliens and Enemies* is a colourful record of the Doctor's most recent villains, plus a few old favourites. Lightweight, certainly, but worth it for its pictures and design drawings.

What's the betting on a third volume called *Foes and Adversaries*?

VANESSA BISHOP

SOMETHING INSIDE

AUDIO DRAMA Big Finish | **BY** Trevor Baxendale | **PRICE** £14.99 | **OUT** Now

BIG FINISH
PAUL McGANN as
DOCTOR WHO
SOMETHING INSIDE
WITH INDIA FISHER as CHARLEY AND CONRAD WESTMAAS as C'RIZZ

NOW: THE EIGHTH DOCTOR IS caught in a cell, being tortured by a well-spoken but heartless captor.

Then: the TARDIS arrives in a futuristic prison called the Cube. No sooner have the Doctor, Charley and C'rizz stepped out of the doors when they witness a terrified, raving man's head explode messily.

In-between: when the Doctor and C'rizz are captured, Charley throws in her lot with a band of desperate 'Psikes' – telepathic soldiers leftover from a war, condemned to the Cube, and on the run from a mind-blowing brainworm that's hunting them through the shifting corridors of their jail.

Trevor Baxendale's previous *Doctor Who* books and audio plays have tended to be strongly influenced by horror flicks. In *Something Inside* you can spot moments from movies such as *Scanners* and *Alien*, or any number of films (though, oddly, not *Cube*) that feature a cast trapped in a claustrophobic location being picked off one by one by something terrible. In this vein, the first episode is the best, jumping between the Doctor's current predicament and the events leading up to his incarceration. It's not a novel approach, but Baxendale does well to ratchet up the tension, throwing in the first gruesome attack of the brainworm and the TARDIS crew's desperate attempts to escape from it, and balancing these with two-hander scenes between an amnesiac Doctor and Rawdon, his icily nasty tormentor.

Thereafter, the play wobbles quite severely. The strained relations between the Psikes are pretty much par for the course in this type of story, with the strong-willed Latch feeling the strain of leadership, and blaming many of his team's problems on the lonesome Tessa.

As Charley, India Fisher is well up to her usual standard, but once she's joined the Psikes her character's shrill do-the-right-thing sermons tend to overwhelm any reasonable debate, and as a result we never really get to know the telepaths very well. Rather than building on the suspense created in the first part, the second episode focuses too much on exposition, so that by its end we pretty much know the full history of why the Psikes were created and why they have been locked up in the Cube.

This leaves the second CD to carry the brunt of the action sequences, as the 'now' and 'then' scenes converge, and the Doctor and C'rizz escape back into the Cube, pursued by Rawdon and his unsavoury deputy, Twyst (a microphone-chewing performance from Ian Brooker). All the characters are now fair game for the brainworm, and the last two episodes see them pursued around the Cube by the creature, trying to second guess whose head it might be hiding in at any given moment.

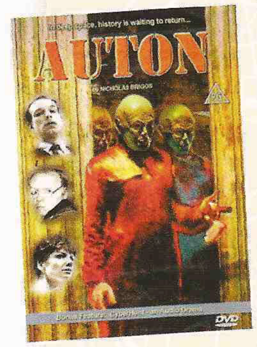
The last episode has the plot fizzle out with the survivors standing in a corridor and shouting at each other, and a dire "But how did you know that...? I never told you!" revelation of who's harbouring the monster. You can almost sense the author losing interest and inspiration as the play progresses, meaning that *Something Inside* starts out buzzing with potential, but ends up dying a lingering death.

MATT MICHAEL

> "In *Something Inside* you can spot references to movies such as *Scanners* and *Alien*."

AUTON

DVD BBV | **WRITTEN BY** NICHOLAS BRIGGS | **PRICE** £15.99 | **OUT** Now



WHEN RUSSELL T DAVIES chose the Autons as the monsters to use to relaunch *Doctor Who*, he was picking up on a feeling that had existed amongst fans for some time, that despite two TV appearances, Robert Holmes' killer mannequins had plenty more mileage in them. Now released on DVD, 1997 spin-off drama *Auton* sets its story in a UNIT storage and research establishment known as The Warehouse.

Unlike *Rose*, which didn't require viewers to have seen the earlier stories, *Auton* ties itself much more solidly to the Auton tales of the past, particularly 1970's *Spearhead from Space*. Writer and director Nicholas Briggs' script not only features the tank that held *Spearhead*'s tentacled Nestene creature, but also the Doctor's microphone-like disabling device – this time wielded by Warehouse scientist Dr Sally Arnold.

Taking ideas that have been floating around fan circles for some time – that UNIT had been stockpiling alien artefacts and using them for their own ends – Briggs weaves together a story of a laboratory experiment with the 1990s vogue for *X-Files*-ish shady organisations and cover-ups. Accidentally reactivating a Nestene energy unit, Arnold (Bryonie Pritchard) hits the panic button, calling in The Containment Team, a UNIT department specially trained to deal with such unforeseen 'outbreaks' and led by the mysterious Lockwood, played by Michael Wade.

Auton is a production that improves as it goes along. Some wooden acting mars a number of early scenes but things pick up considerably with the arrival of Lockwood. Heavily implied to be more than the regular flesh and blood he appears, and recognised by the Nestene Consciousness as 'UNIT's creature', Lockwood's that rare thing – a Doctor-substitute who is interesting in his own right. Wade excels in the role, mixing a cold authority with a Bill Nighy-like world-weariness that has you warming to him despite his obvious ruthlessness.

Not everything ties up. It's difficult to believe UNIT's Warehouse staff would be quite so unaware of what they're storing, a problem not helped by crates being labelled with *Spearhead*'s production code, 'AAA', that keeps the viewer well ahead of the story's more in-the-dark characters.

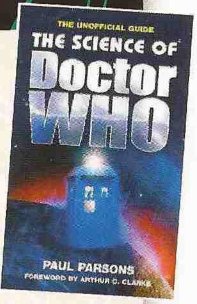
Direction can be a bit flat here and there. While Briggs is served well by his claustrophobic setting, scenes such as the revived Autons smashing out of their storage crates and their gun battle with UNIT lack energy and a certain sense of occasion. Overall, it's Lockwood and Arnold's confrontation with Nestene duplicate, warehouse archivist Winslet, that supply the story with its most dramatic moments.

DVD 'Extras' include a music soundtrack, audio adventure Cyberhunt and a detailed 30-minute 'Making of', characterised by last-minute re-writes and strong disagreements between Briggs and his producer/editor Bill Baggs. This is an honest look at a difficult experience for many of those involved, with the last-minute replacement of its original leading man – the Brigadier – switched to Lockwood when actor Nicholas Courtney fell ill just a week before filming being just one of many problems. Considering the strength of opinion expressed within, it seems remarkable the same team returned to make two sequels, the first of which Briggs has just finished writing when the interviews were recorded.

VANESSA BISHOP

THE SCIENCE OF DOCTOR WHO

BOOK Icon Books **WRITER** Paul Parsons **PRICE** £12.99



PAUL PARSONS' BOOK STARTS BY FITTING SCIENTIFIC FACT and theory to some *Doctor Who* basics. The Doctor – is there any scientific precedent for a being with two hearts? Yes, the eel-like Hag Fish has no less than five. Regeneration – the freshwater Hydra can do it but the best we can hope for is a revolution in nanotechnology, like *The Empty Child*'s nanogenes, working to repair our body from damage. The TARDIS – can you fit a large space inside a small one? You can, but you'll need what physicists call 'exotic matter' to do it. Materialisation *aka* teleportation – achieved in 1997 when an Austrian university teleported light particles across a laboratory. And is time travel possible? Not according to Stephen Hawking, whose own version of the Blinovitch Limitation Effect, the 'Chronology Protection Conjecture', says that the Laws of Physics will conspire to either destroy a time machine before it can form or destroy anyone attempting to use one.

With such big subjects covered, the book then gets down to a few specifics: the Sonic Screwdriver, as Parsons notes, not the stuff of B&Q any time soon – the Sonic waves agitating the air in a device as strong as the Doctor's is likely to cook the skin of those around it; the Autons – the possibility of living plastic; the Krynoid – intelligent plant life; and under a discussion about companions, the science of pornography no less.

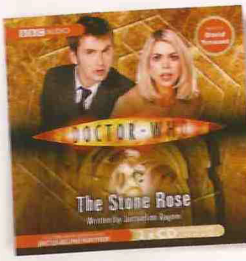
Unlike the similarly scientific *A Teaspoon and an Open Mind*, Parsons' book doesn't read like an impenetrable university paper with a couple of *Doctor Who* paragraphs stitched on at either end. A lifelong fan, Parsons takes a leaf out of the programme's book to make what genuine claims it has to real science as accessible and as entertaining as possible. Like the Doctor, Parsons is serious about what he says but not necessarily how he says it. Take his look at the genetic engineering of *Genesis of the Daleks* which begins "GM Daleks aren't all that different to GM potatoes."

Early on, Parsons quotes a review that says nitpicking over the scientific plausibility of a TV series is a recipe for the most irritating book ever written, but save the hard time he gives the Slitheens and the Ice Warriors, Parsons is rarely pedantic. On the whole, things become more hypothetical the further they move away from technology and onto other planets and aliens. The latter, though, probably sees the book at its most colourful and enjoyable. Just don't expect too many fan favourites to make Parsons' plausibility list – think the Animus and Erato rather than Zygons and Sontarans.

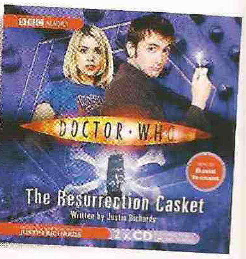
VANESSA BISHOP

TALKING BOOKS

CDs BBC Audiobooks | **TITLES** *The Feast of the Drowned, The Resurrection Casket, The Stone Rose* | **BY** Stephen Cole, Justin Richards, Jacqueline Rayner | **PRICE** £9.99 each



BBC AUDIO
DOCTOR·WHO
The Feast of the Drowned
Written by Stephen Cole
2 x CD



WITH HARDLY A MOMENT TO draw breath following the completion of his first full series, David Tennant throws himself into three more adventures with these readings of recently-released Tenth Doctor novels *The Stone Rose, The Feast of the Drowned* and *The Resurrection Casket* [*see* **DWM** *370 for reviews of the print editions – Ed*]. Depending on how they're handled, 'talking books' can be either inspiring or a bit flat and pedestrian. These recordings fall somewhere in the middle. Tennant is excellent and tackles the task with characteristic enthusiasm, reading in his natural Scottish accent, but playing the Doctor with the same voice he uses on television. This is a virtuoso performance full of the verbal mannerisms – the fast talking and the cheery inflection – that have become familiar over the last 13 weeks. When Tennant's in full flight, this isn't like a reading at all but more like hearing snippets of genuine Tenth Doctor.

Tennant's take on the rest of the series' regulars is a bit more hit-and-miss. Mickey, for example, is spot on. The stories have tended to stick with the grumpier, more resentful version of Mickey from Series One, but Tennant captures Noel Clarke's speech patterns to a T. Rose and Jackie are less successful, with both sounding more Cockney than we're used to. As for the other characters, most are larger-than-life – and Tennant plays them accordingly: rough gangster voices or the deep educated tones of James Bond masterminds for the villains, strong West Country accents for the locals of the futuristic Pirate-world story *The Resurrection Casket*, and broad comedy voices such as those for comic Colosseum jailers Thermos and Flakus.

The stories themselves are fairly straightforward and uncomplicated. *The Stone Rose* concerns the Doctor and Rose travelling back to Ancient Rome after they find a statue of Rose in the British Museum; *The Resurrection Casket* is a treasure hunt; and *The Feast of the Drowned* a present-day ghost story about dead soldiers revisiting their loved ones. What lets their audio presentation down a bit, however, is that, unlike the recent William Russell readings of *The Daleks, The Crusaders* and *The Zarbi*, none of the stories here carry much in the way of music and sound-effects. Murray Gold's version of the theme is occasionally modulated to make it sound like a monster or tannoy, but aside from that it's all rather quiet, and despite Tennant giving his all, some of it can pass feeling a bit sparse and colourless.

On a more positive note, each release also features an interview with its story's author, in which they discuss the writing process. It seems that Jacqueline Rayner, Stephen Cole and Justin Richards all found capturing Tennant's Tenth Doctor something of a challenge – perhaps unsurprising as all were written before *The Christmas Invasion* was broadcast and the most reference they had were early draft scripts of *New Earth* and *School Reunion*. Inspirations and writing styles are also discussed, but – after hearing Tennant read their work – nothing seems to light up each author more than the knowledge that they haven't strayed too far from the path after all.

VANESSA BISHOP

SARAH JANE SMITH: FATAL CONSEQUENCES

AUDIO DRAMA Big Finish | **BY** David Bishop | **PRICE** £10.99 | **OUT** Now

ELISABETH SLADEN
SARAH JANE SMITH
FATAL CONSEQUENCES
BIG FINISH

THE PREVIOUS SARAH JANE audio, *Snow Blind* [see **DWM** 371], revealed that one of Sarah's closest friends was an agent for the shadowy Crimson Chapter, an organisation that believes that Sarah is some sort of portent of a coming apocalypse. *Fatal Consequences* sees the cult taking their obsession to its natural and appalling conclusion – if doomsday doesn't come quickly enough then they'll make it happen themselves.

Bringing in enough back story to stun a *Lost* fan, *Fatal Consequences* ties virtually every significant event of Sarah's life into a complicated web of conspiracies that overwhelms the plot of this play. While animal rights protesters picket a lab, inside, Jacqueline Pearce's acolytes engineer Armageddon. Family relationships are significant, every character seemingly has at least one hidden agenda, and friends become enemies as enemies become friends. By the time the listener reaches the climactic cliffhanger we've been overloaded with information dating back to 1976's *The Masque of Mandragora*.

Underlying the revelations and double bluffs is a potentially interesting and relevant story about animal rights and drug trialling on humans. However, by mixing it with the increasingly knotty ongoing feud between the White and Crimson Chapters, David Bishop does disservice to both plots. He can do this kind of thing very well indeed. His novel *Who Killed Kennedy* entertainingly linked various *Doctor Who* episodes together to create a cheekily effective book. Unfortunately, *Fatal Consequences* over-reaches itself, and collapses into incoherence, not helped by some florid dialogue. Most infuriatingly, it again portrays Sarah as a victim to whom things happen, rather than as a protagonist.

MATT MICHAEL

SARAH JANE SMITH: DREAMLAND

AUDIO DRAMA Big Finish | **BY** David Bishop | **PRICE** £10.99 | **OUT** Now

ELISABETH SLADEN
SARAH JANE SMITH
DREAMLAND
BY DAVID BISHOP
FEATURING STEPHEN GREIF AS SIR DONALD
BIG FINISH

FATAL CONSEQUENCES ENDED ON a cliffhanger. The resolution, in the first few moments of *Dreamland*, is rather cursory. The story that follows sees Sarah take part in the first tourist flight into space, a last great adventure – ans it's also pretty cursory. After a long build up that sees Sarah prevaricate over whether she'll go into space or not, she finally decides that she will. After training, heart-to-heart chats and tears before bedtime, the Dauntless finally launches, and the plot begins.

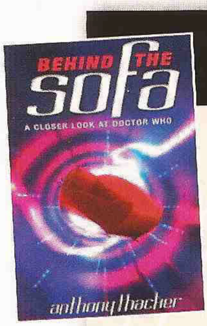
In *Dreamland*, Sarah explains to the dying Sir Donald that she never had children, she walked away from her career and never allowed anyone to get close to her. It's presented as a moment of vulnerability in a play that's driven by character rather than the overwrought plotting of the previous three audios. Sarah's been on the back foot throughout this whole series, a passive figure manipulated by the White and Crimson Chapters, by Mandrake, and by her supposed friends. She has been naïve, silly and feeble. *Dreamland* is about her taking a 'leap of faith', a journey into the unknown to rediscover her sense of adventure, and what she believes in.

While this helps to make sense of the wet character we've encountered this series, *Dreamland* doesn't present an especially compelling outcome. The recent TV episode *School Reunion* tackled some of the same questions – how do you go back to normality once you've travelled through time and space? – far more convincingly. As the audio ends with a re-enactment of David Bowie's *Space Oddity*, a grave-toned newsreader finishes the series on a cliffhanger. Time will tell whether Big Finish will bring back Sarah Jane. If they do, pray that it's the real Sarah, and not this emasculated facsimile.

MATT MICHAEL

BEHIND THE SOFA

BOOK Kingsway Pub **WRITER** Anthony Thacker **PRICE** £6.99



THE INTRODUCTION TO ANTHONY THACKER'S BOOK ENDS on the following: "Of my first, far more broadly based book [*A Closer Look at Science Fiction*], Vanessa Bishop in **Doctor Who Magazine** commented, 'Thacker never writes his SF-tinted theology so deeply you lose him, and it's always interesting to see familiar material in different arenas.' [**DWM** 309.] I hope you will find this true of *Behind the Sofa*."

Happily, this is the case. Thacker keeps his writing clear, while displaying boundless enthusiasm for the new series of *Doctor Who*. Where the previous book explored the spiritual themes raised by the programme, this one uses it as a launch pad for discussion on the social, moral and religious issues of the day. This is something Thacker feels that new *Doctor Who*, more than the 'classic' series, is perfectly placed to do, and he cites the multi-layered plots and a greater depth of characterisation (the latter frequently praised) as showing the series becoming more relevant to a society shaped by 9/11. He champions Rose's 'ordinariness'– and, more specifically, the way we view her life and relationships – as something viewers can identify with.

15 chapters deal with issues such as temptation (Adam's greed in *The Long Game*), the consequences of our actions (Rose saving her Dad in *Father's Day*), and sexuality (Captain Jack/teenage pregnancy in *The Empty Child*/*The Doctor Dances*), with Thacker taking *Doctor Who* examples and applying a Christian viewpoint. A chapter on the occult, for example, references *The Unquiet Dead* together with relevant Biblical passages on mediums and witches. Also included are points for weighty discussion, such as "To what extent does it make sense to encourage children to begin to face the horrors that an evil world can inflict?"

Thacker is never preaching or judgemental; rather, he gives us food for thought then lets us draw our own conclusions. As a result, *Behind the Sofa* is a challenging and thought-provoking discussion tool.

VANESSA BISHOP

THE TOMB OF THE CYBERMEN

CD BBC Audiobooks | **BY** Kit Pedler and Gerry Davis | **PRICE** £13.99 | **OUT** Now

BBC AUDIO
DOCTOR WHO
THE TOMB OF THE CYBERMEN
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD
RUNNING TIME 2 HOURS APPROX

RELEASED TO COINCIDE WITH THE Cybermen's return on television, *The Tomb of the Cybermen* breaks new ground for BBC Audiobooks as the first story to be released that also exists in the BBC Film Library – and what's more, has already been released on DVD. Quite how it will fare, then, remains to be seen, but there's no denying the story's effectiveness in the medium.

Before the film prints of *Tomb* were found in a Hong Kong television station in 1992, much of its reputation was built on a few fan-circulated audio recordings of its original broadcast, so perhaps it's hardly surprising to discover that its soundtrack is taut and atmospheric. Revolving around an archaeological expedition to uncover the lost tomb of the Cybermen, the story's success on audio is down to its eerie setting, easy to imagine as dark and claustrophobic – despite the recovered episodes showing things to have been quite a bit brighter. Although taken from the BBC's stock library, the music – including Martin Slavin's *Space Adventure*, used for the Cybermen's theme – brims with menace and otherworldliness. And then there's the burring, buzzing voices of the Cybermen themselves, the most dehumanised they have ever sounded, and perfect for conveying their lack of emotion. The pace drops a bit after the Cybermen's revival at the end of Episode 2, when the focus shifts to the vermin-like Cybermats, also well-defined on audio through their sonar-like beeping.

> "*Tomb*'s success on audio is down to its eerie setting – which seems dark and claustrophobic."

Frazer Hines (Jamie in the story) reads new linking material which is accurate to the transmitted version, but embroidered in places. The sets are described as seen on-screen, but come the Cybermen's defrosting in the ice tombs, the scene is described with the ice melting into streams.

There are pros and cons to listening to an adventure that you're more familiar with as a television version. Hines captures *Tomb*'s scale and design, but isn't always as successful with the story's mood. Describing a Cyberman emerging from his tomb, Hines likens the moment to a chick hatching from an egg – hardly the stuff of nightmares. Scenes that work better on audio include archaeologist Haydon's death at the end of Episode 1 – a bit of a directorial shambles on television – and the fight scenes, marred on-screen by the very visible Kirby wire attached to Toberman so that he can be lifted off the ground, and the painfully obviously dummy Cyber-Controller that the partly-converted Toberman throws about in Episode 4.

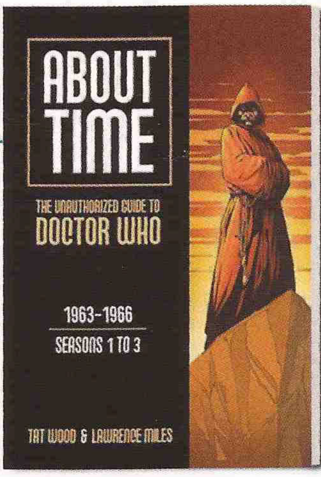
Newer fans who haven't seen *Tomb* on DVD may be surprised at how casual new companion Victoria seems on entering the TARDIS for the first time. She even gives a little giggle when the Doctor says it can travel in time and space – hardly the tears and 'culture shock' that Rose experienced. They might also be amused to discover the first appearances of several ideas pilfered in the latest Cybermen episodes – the "You will be like us" line and *The Age of Steel*'s army in cold storage and hatchway sequence.

As usual, Hines provides a bonus interview – a longer one than usual – in which he jokes about narrating ten-parter *The War Games* (perhaps not quite yet...) and remembers that *Tomb*'s director Morris Barry could be a difficult man to work for. He also suggests listening to these audios in the car – which is perhaps ideal for stories such as this, which many listeners will be more than familiar with from the TV version.

VANESSA BISHOP

ABOUT TIME 1

BOOK Mad Norwegian Press | **BY** Tat Wood & Lawrence Miles | **PRICE** $19.95 | **OUT** Now


ABOUT TIME
THE UNAUTHORIZED GUIDE TO DOCTOR WHO
1963-1966
SEASONS 1 TO 3
TAT WOOD & LAWRENCE MILES

"WE'RE CONFIDENT THAT THIS IS as solid a reference guide/critical study/monster book as you'll ever find," the authors conclude in the pre-amble to their main text. Such a statement is a stick eagerly searching for something to beat. I rather fear that the scope set by these books – ultimate episode guide, continuity guide, trivia guide and critical history – is too wide for the authors to tackle consistently. The level of detail harvested from viewing the shows is staggering, the originality of the essays astounding... but the lack of hard factual research often worrying.

About Time over-sells itself. Most of it is very good. But a small slice lets the whole work down. All of the volumes are written in a learned, academic manner which leads one to believe that all facts have been thoroughly checked. Unfortunately, this is not always the case. Instead, we are often presented with a vague, garbled memory of something somebody once read in a book but couldn't be bothered to go and check. I don't believe for a moment that Anthony Coburn ever wrote a 'script... entitled *100,000 BC*'; that title doesn't appear until production had started. I don't believe that 'Designer Barry Newbery went to Tombstone and took photographs of the sites where it all really happened' as research for *The Gunfighters* – mainly because this is a corrupted version of an interview in fanzine *The Frame* which clearly indicates this was *not* the case. And it's not as if these are difficult issues to ratify given the plethora of reference works available in recent years.

All that said, the speculative material is extremely interesting. The authors tackle tricky topics such as 'Why would Vicki want to go off and become Cressida when she knows what is in store?'; 'Can we begin to understand the importance of the novelisations?'; and 'Why can't we get Dalek history to work properly?' And the analysis of which comedy alien is which in *The Daleks' Master Plan* is glorious. But while I feel educated by essays on issues such as the Blitz or the theories of Hegel, I feel uneasy whenever the authors wander into territories I know well. It is claimed that 'the BBC sued ABC' over editing *Monty Python*; in fact this landmark case over creative control was brought by the Pythons themselves. In a book which prides itself on high-flying standards, I expect much better.

The reviews seem very tough indeed. The way the strands of continuity are woven together is dazzling, and this is one of the most interesting sections of the book. Unfortunately, as in previous volumes, the text would benefit from stronger editing. Unlike the volume covering the later adventures of the Fourth Doctor, the authors now seem to be in agreement over most issues with the exception of how to spell 'George Coulouris'.

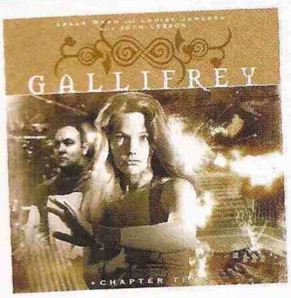
This was the *About Time* volume that I had been looking forward to and, in some ways, I felt let down. There is so much potential in these books from two imaginative writers, and while they deliver to an extent, the product could be so much better if more time and effort was spent on checking the facts. I must also mention the superb cover artwork from Jim Calafiore. What lies inside is *almost* as brilliantly precise and perfect.

> "This book could be so much better if more time and effort was spent checking the facts."

ANDREW PIXLEY

GALLIFREY SERIES THREE: FRACTURES & WARFARE

AUDIO DRAMAS Big Finish | **WRITTEN BY** Stephen Cole and Stewart Sheargold | **PRICE** £10.99 each | **OUT** Now



FOLLOWERS OF BIG FINISH'S *Gallifrey* plays will recall that Series Two ended on a cliffhanger: the evil Pandora entity had escaped from the dark recesses of the Matrix, and possessed the body of the first Romana, declaring herself Imperiatrix of the Time Lords. Meanwhile, President Romana and her followers had been forced to concede control for the time being, fleeing in disarray from the besieged Capitol.

Series Three begins with *Fractures* by Stephen Cole, which sees the civil war in full swing. Romana and her supporters have scored an early victory by disabling the TARDIS bays and preventing the conflict from escalating into a full-scale Time War, but are otherwise on the defensive. Meanwhile, Pandora seems to hold all of the trump cards: K9 is serving her, as is the poisonous Inquisitor Darkel, and she holds the Capitol. In an attempt to discredit Romana, Pandora is waging a propaganda war that has her pinning deaths caused by her forces on Romana's followers. As the situation worsens, Romana and a blinded Leela have to escape into the Outlands, where Romana hatches a new plan – to brave the dangers of the anomaly vault and steal the one still-functioning TARDIS to use against her enemies.

The series continues with *Warfare* by Stewart Sheargold. As the violence escalates, neither Pandora nor Romana can entirely trust their followers. Romana's forces are cloistered in the ruins of the Academy, where they are concocting a last-ditch effort to defeat Pandora and return her to the dark partition of the Matrix. However, Pandora has her own plans to release a new version of the Free Time virus that will convert her opponents to her will. And all the time, Darkel is plotting her own rise to power.

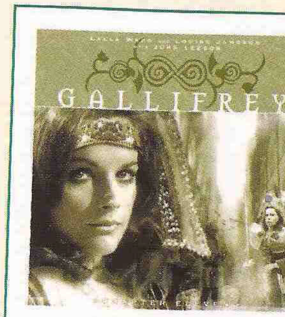
Both plays are relentless in pace, and demand commitment from the listener, assuming that if we've made it this far then we know who the key players are and how they are related. In particular, *Fractures* makes no concessions to those struggling to keep up, dumping a massive amount of information in its first few scenes, and compounding this with reams of technobabble. Where it wins out is in its ambition and scale – it's hard to translate the intimacy of audio into epic scope, but Cole and the Big Finish production team manage a creditable impression of an entire planet at war. There's also enough incident to make the play excitingly action packed, bouncing between three separate story strands.

Warfare is less complex, but has equal drive and ambition in the way it deals with its characters, and particularly Leela's poignant attempts to come to terms with being blind. Up until the final few tracks of the audio, we're not sure which side some of the players will come down on, while the climactic confrontation in the APC Net pulls the planetary war back to a more human level, bringing the plot threads from *Fractures* together in a satisfying finale.

The performances are very theatrical – but then, these plays are melodrama, and enlivened by no fewer than four divas all hissing at one another like cats in a bag. Best of all is the battle of wills between Mary Tamm's Pandora and Lynda Bellingham's Darkel – imagine two Servalans vying for centre stage.

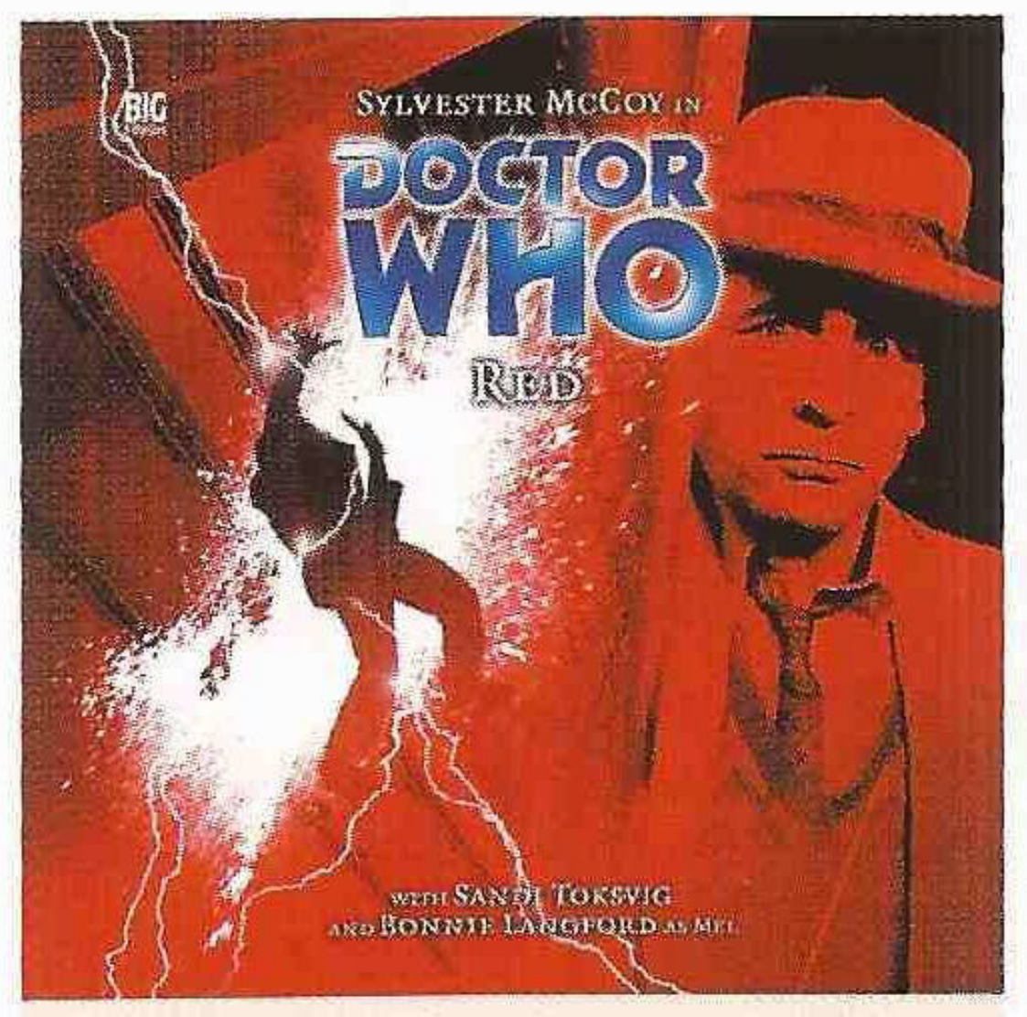
At the end of *Warfare* the first phase of the war is over, but, as the 'Coming Up' teaser reminds us, it's not the end, only the end of the beginning...

MATT MICHAEL



AUDIO ADVENTURES

PREVIEWS OF THE LATEST **DOCTOR WHO** AUDIO DRAMAS



AUDIO DRAMA Big Finish
RELEASED August 2006
FEATURING The Seventh Doctor and Mel
SETTING The Needle
STARRING

The Doctor	SYLVESTER McCOY
Mel	BONNIE LANGFORD
Nuane	DENISE HOEY
Chief Blue	SEAN OLIVER
Draun	PETER RAE
Celia Fortunaté	KELLIE RYAN
Whitenoise	JOHN STAHL
Vi Yulquen	SANDI TOKSVIG
Uviol	STEVEN WICKHAM

DIRECTOR: Gary Russell

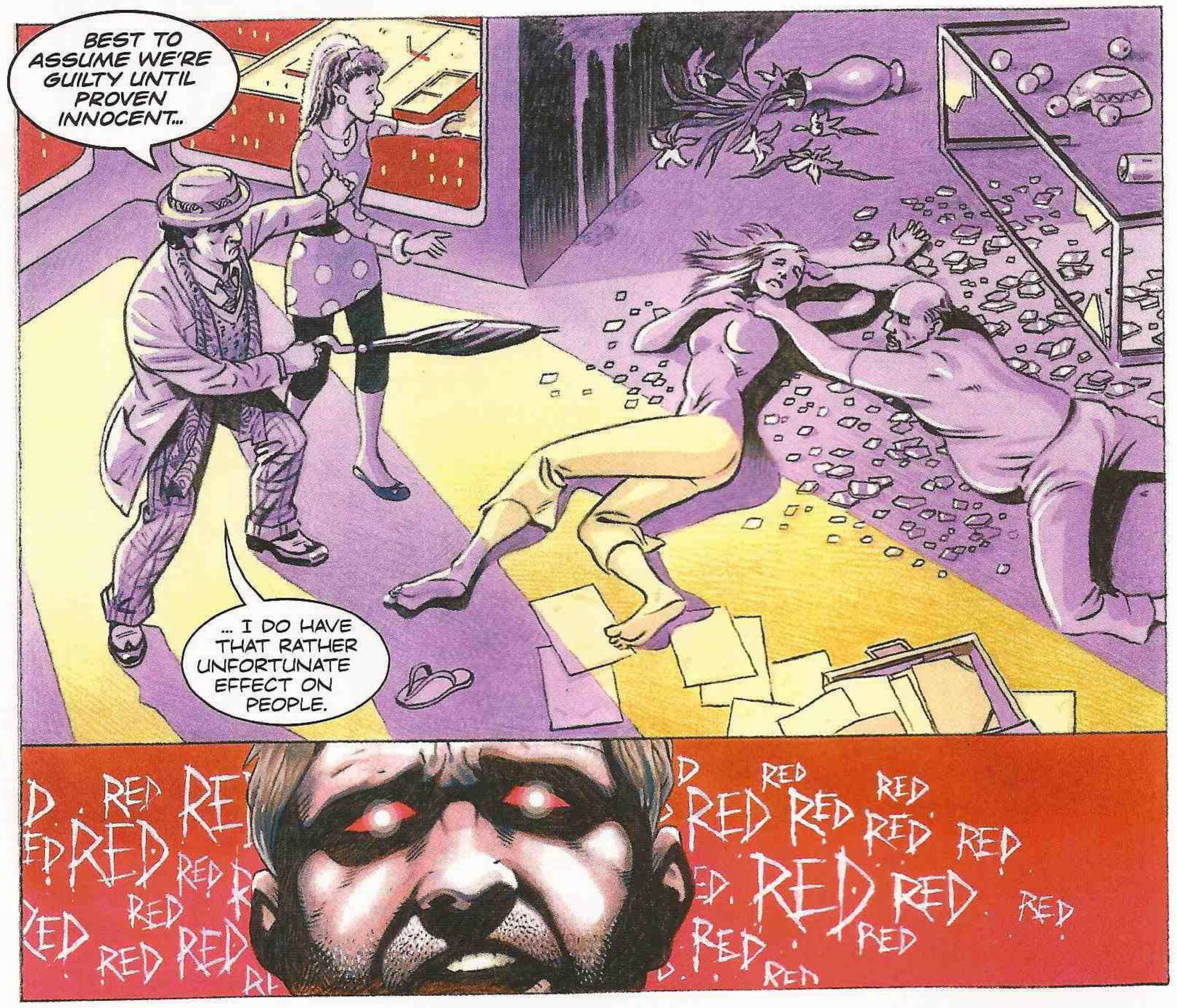
Subject 2660 – Celia Fortunaté, designated citizen of the Needle. Subject remains passified and under control of Whitenoise. Medication has been prescribed.
Subject 0357 - Vi Yulquen, designated Matriarch of the Needle. Subject is under constant surveillance due to her wish to experience harm. Editing is required.

Subject 0841 – Chief Blue. Technician in symbiotic relationship with this Whitenoise system. Subject has been diagnosed a voyeur, and has a dangerous obsession with the Red Tape.

Subject [error] – Melanie Bush, designated companion of subject 3999. Subject [error] is not chipped and is a threat. She must be inhibited.

Subject 3999 – the Doctor. Subject has committed homicide. This subject now in constant redline. His propensity for violence remains unchecked. He must be stopped.

▶ *Far right: Bonnie Langford and Sandi Toksvig.*


BEST TO ASSUME WE'RE GUILTY UNTIL PROVEN INNOCENT...
... I DO HAVE THAT RATHER UNFORTUNATE EFFECT ON PEOPLE.
RED

RED

Written by STEWART SHEARGOLD | Preview by IAN FARRINGTON | Illustration by MARTIN GERAGHTY

"IT'LL BE GREAT," SAYS SANDI Toksvig, guest star of the latest Big Finish audio, as she prepares for a take. "In future, people will say, 'What have you two got in common?' and we'll say, '*Doctor Who*'."

"Do they really want a serious interview after this?" laughs Bonnie Langford, having been tipped off that **DWM** is lurking around.

"Does it matter I've never seen *Doctor Who*?" asks Sandi. "I'm foreign."

Later on, **DWM** manages to prise the two away from the recording booth for a chat. "We first met about 20 years ago," explains Bonnie, "when we were doing children's television and I was doing a programme called *Saturday Starship*." She turns to Sandi. "And you were doing *Number 73*, which was equally mad and fantastical, but lovely. We've worked lots since then. We now do a show together called *Short and Curly*."

Sandi turns to **DWM**. "It's two hours of complete tosh, if I'm honest with you."

"That's not going to sell any tickets!" says Bonnie, indignantly.

"Sorry."

"It's highly intellectually stimulating and entertaining."

"It's a one-woman show with two women in it."

"Because we're very short."

"And we couldn't be bothered to do it on our own. And Bonnie sings fabulous songs."

"And Sandi sings wonderful songs as well."

"And we do anecdotes."

"Anecdotes and stories, and everybody seems to have a wonderful time and we haven't quite worked out why."

"There's a lot of laughter," says Sandi. "Mainly from us."

As well as the Danish actress, writer and comedienne, *Red*'s guest cast includes John Stahl, who played Inverdarroch in Scottish soap opera *Take the High Road*, and Sean Oliver, who appeared in *Survival*, the last *Doctor Who* serial of the original BBC series. The play has been written by Australian writer Stewart Sheargold.

"I was writing [producer] Gary Russell a letter," he says, "and boldly suggested it was time he gave me a *Doctor Who* audio. Before the letter could reach him, he e-mailed and offered me a *Doctor Who* with the Seventh Doctor and Mel; nothing specific, just that team.

"The Mel on television has pretty much the same effect on me as everyone else," he continues, "and I was concerned. But listening to what Big Finish and Bonnie had done to the character on audio, I breathed a great sigh of relief. *Red* wouldn't have worked quite as well without Mel – she's the moral centre of the story, and I found I loved writing for her."

Sheargold first got involved with Big Finish back in 2000.

"I sent in an unsolicited submission – a claustrophobic Fifth Doctor story on an oil rig with an alien spaceship at the bottom of the sea," he says. "Gary said he didn't think it was right as a *Doctor Who*, but that he had a slot going in the *Bernice Summerfield* range. So that became *The Mirror Effect*." Further adventures for Benny followed, as did two episodes of Big Finish's *Gallifrey* series. What about *Red*?

"*Red*'s first influence came by way of the music of Scottish duo Autechre, whose cold, mechanical 'music for architecture' style gave me vivid images of sterility and function. I've always been interested in how the concept of security and control – something that is meant to be comforting – means the denial of something inherently human; in the worst sense a removal of something emotional in order to achieve uniformity. In essence it's a story about loss – of humanity, of feeling, of responsibility, and of morality."

Red was one of the first Big Finish scripts to have former **DWM** Editor Alan Barnes as its story editor. "Alan came aboard after I'd finished a draft," says Sheargold. "He had plenty of input into the final version, though, including wanting to change the title." Rather than *Synchronicity*, Barnes suggested *Red*, which was closer to Sheargold's original choice, *The Pull of Red*. "Gary had thought that was too rude!" he says.

> "In essence *Red* is a story about loss – of humanity, of feeling, or responsibility, and of morality..."

"Alan's input was invaluable," Sheargold continues. "He suggested things structurally which made it work better. He also came to the script with fresh eyes and asked all the pertinent questions that made sense of the entire script. *Red* is certainly an improved script after Alan and Gary's input. Although I have kept the message for posterity in which Gary said that *Red* was the best script he'd read in ages. He never gives praise so I'm framing that!"

"I've always been jealous, obviously, of Bonnie's credentials," says Sandi Toksvig. "And it's unlikely I'll be in *Chicago* [the West End musically currently starring Langford], so when she phoned and said, 'Would you fancy doing *Doctor Who*?', I thought, 'What a marvellous thing.'" What's the relationship between their characters in *Red* like? "She tries to keep me on the straight and narrow."

"Yes, I'm obviously the good girl," says Bonnie. "And you're an art dealer, aren't you?"

"Yeah," says Sandi, "living in a world where there's no possibility of doing anything bad, but being fascinated by it." What did Sandi know of *Doctor Who* before recording *Red*?

"I didn't grow up in this country, so I sort of know about *Doctor Who* in the way that people will mention it to me like they talk about *Bill and Ben* or they talk about *The Clangers*. Hand on my heart, I've never seen an episode. So, in our show I talk to Bonnie about Daleks and TARDISes and I'm not really sure what they are. In fact, I was looking at the list of people who've played the Doctor. It's time for a woman Doctor, isn't it?"

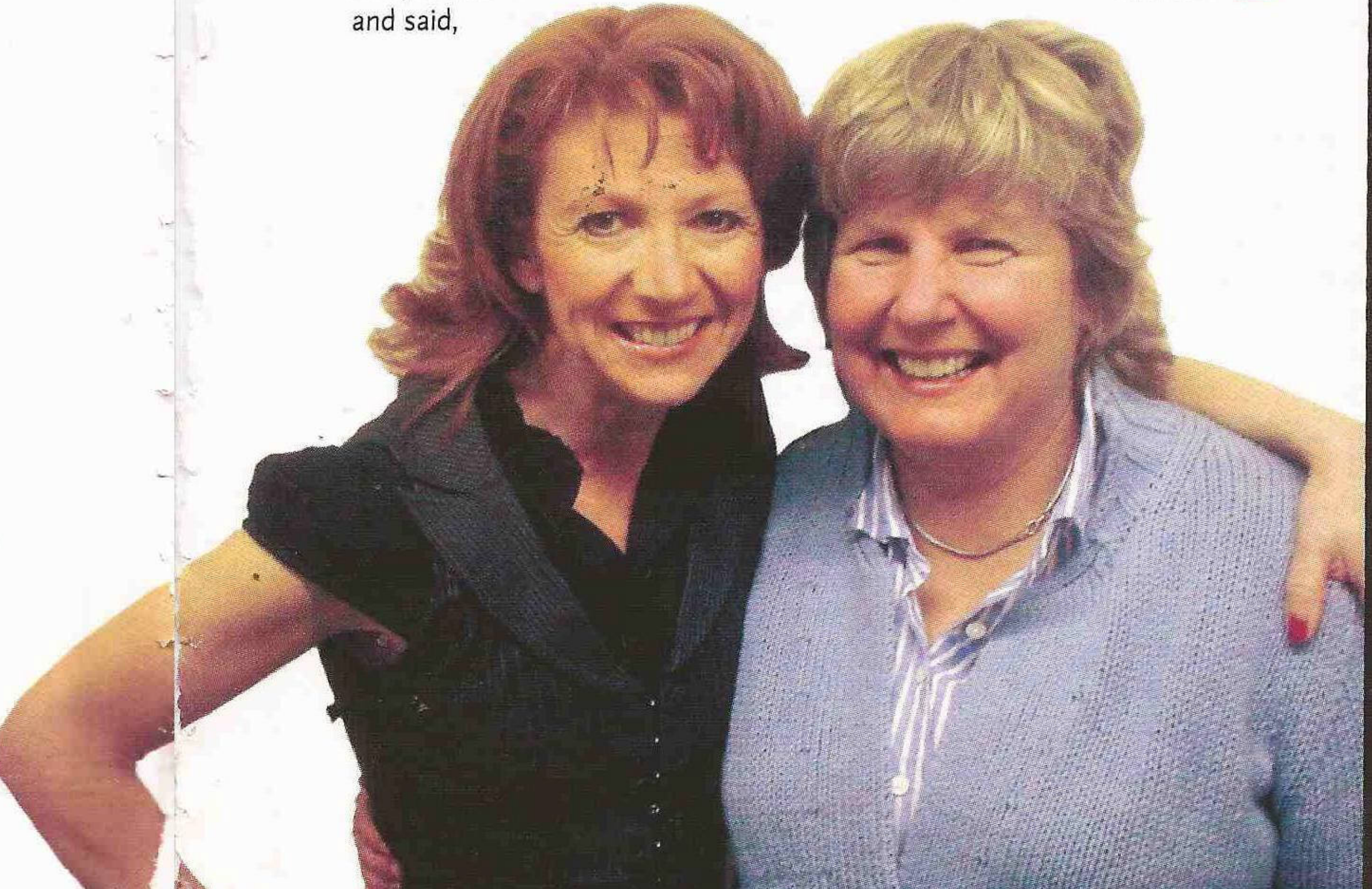
"Yes," agrees Bonnie. "I think David Tennant's very good, but..."

"I just think the Doctor's been so many different guises, it would seem to me..." Sandi pauses and turns to Bonnie. "Have I said a bad thing?"

"No. That's a good thing."

Would the part appeal to Sandi?

"Oh, I would love to play it!" she says. "There's an opportunity for doing something where you are being serious, but it has moments of – forgive me – high camp about it, of great melodrama, like the old movies where the woman's tied to the train tracks. And that's what appeals to me about it. I would love to do it. But I think a short, fat, female Doctor Who is probably not going to happen in my lifetime!" DWM



GALLIFREY:

SERIES THREE: WARFARE

CD | BIG FINISH | £10.99 | OUT NOW

If you enjoy this month's *Doctor Who* audio *Red*, then Stewart Sheargold is also the author of this latest *Gallifrey* play...

BEST TO ASSUME WE'RE GUILTY UNTIL PROVEN INNOCENT.

DOCTOR WHO™

SYLVESTER McCOY IN

RED

RELEASED AUGUST 2006 ON DOUBLE CD
priced £14.99 (£15.50 overseas)

ALSO AVAILABLE

NIGHT THOUGHTS

THE SETTLING

AVAILABLE FROM SELECTED BRANCHES OF:
Ottakar's, Blackwells and HMV plus specialist shops such as 10th Planet, Galaxy 4 and Forbidden Planet. Or buy direct from Big Finish via mail order!

CHEQUES PAYABLE TO:
Big Finish Productions, PO Box 1127,
Maidenhead, Berks, SL6 3LW

CREDIT CARD HOTLINE:
Telephone: 01628 824 102
Fax: 01628 824 314
Email: mailorderenquiries@bigfinish.com

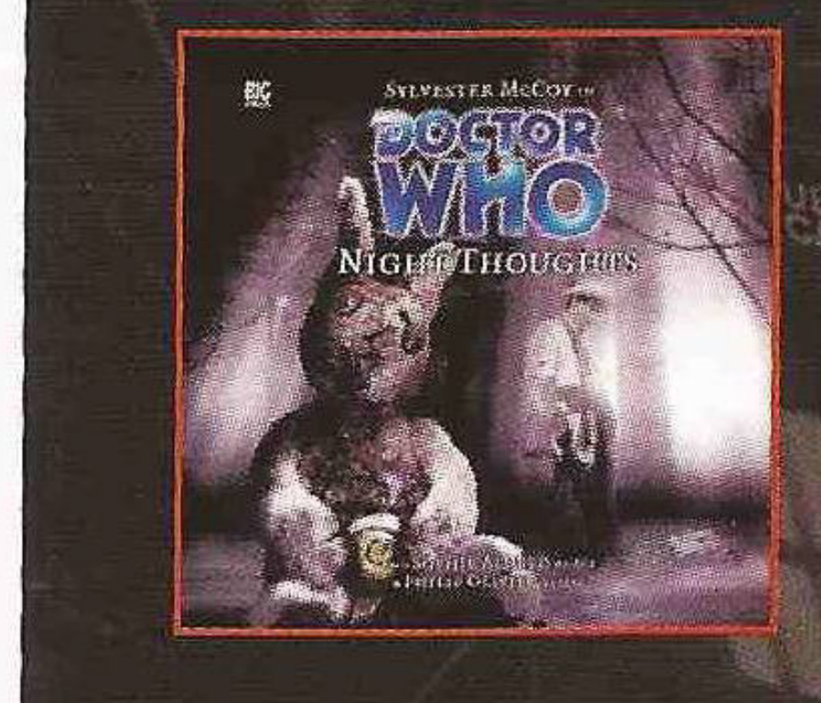
SUBSCRIPTION DEAL:
Subscribe to Big Finish's DOCTOR WHO range to receive free CDs, behind-the-scenes features, and autographed covers plus our annual DOCTOR WHO subscribers' free story.

SUBSCRIBE AND SAVE:
Six stories for £70.00 – save almost £20.00! (£79.00 overseas) or purchase 12 stories for £140.00 – save almost £40.00! (£158.00 overseas)

BIG FINISH

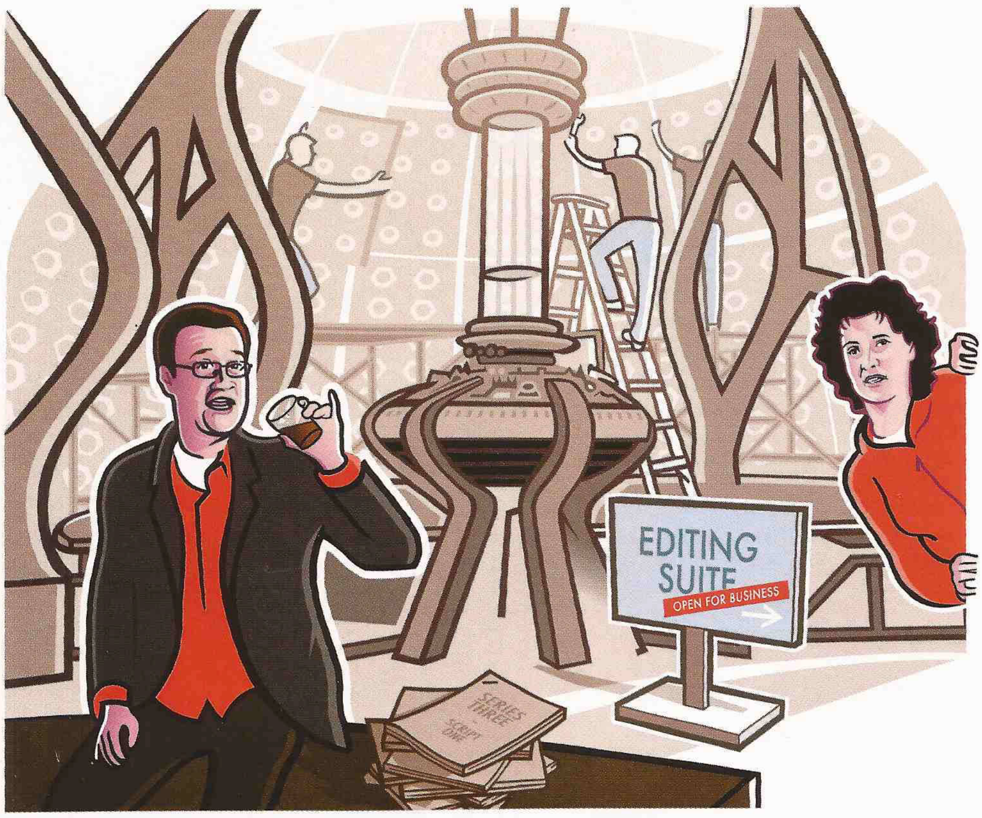
www.bigfinish.com

Doctor Who and TARDIS are trademarks of the British Broadcasting Corporation and are used under licence. Doctor Who logo © BBC 1996.
Licensed by BBC Worldwide Limited. Cover by: Stuart Manning. Advert by Stuart Manning



PRODUCTION NOTES

GO BEHIND THE SCENES WITH **RUSSELL T DAVIES!**



BACK IN BUSINESS

SERIES THREE! BACK TO CARDIFF, BACK to the Bay! (One of the water-taxis says, 'What a difference a Bay makes!' Hire that writer!) The whole city is *Who*-ing up again, directors and actors moving into their temporary flats. Though it's tangibly different, this time. No Billie, No Camille, no Noel. And that's strange. Mind you, at the time of writing, Series Two hasn't quite finished, so we're still half in the past. We've only just attended the Final Mix for *Doomsday*, on Thursday 22 June. Tim Ricketts and Nick Briggs had slipped in a joke for us – in the original script, one of the Cult of Skaro declared its name to be Dalek Rabe, except in ring-modulated Dalekese, that sounded a bit like Dalek Ray. So I rewrote it to become Jast on the ADR script. But the Sound Team dropped in the line 'Dalek Kevin', and we're hooting! But with Jast restored, that's the episode almost complete – a bit more work from the Mill to be dropped in, adding some lasers outside the Torchwood windows, and we're done. The story of Rose Tyler is over.

But life moves on, and *Doctor Who* moves even faster, and plenty of lovely new people are on their way to Cardiff town (and bear in mind, this is written before the transmission of *Doomsday*, so you'll have seen one of them! But I'm not typing the name so I don't spoil it for the **DWM** team!).

So Cardiff is starting to buzz. Last night, at midnight, just as I was emptying my bins – my exciting life – I bumped into John Barrowman. He's been filming the shooting-range scene for Episode 3 of *Torchwood*, but he says he's got the day off tomorrow, so he can go and sing for Charles and Camilla. Conversations with John tend to go like that.

But far more importantly, Camelot is open! Now going under the less glamorous but accurate title of Upper Boat. Why Upper Boat? I've yet to find someone who knows. But it's huge! Though don't expect Hollywood glamour, it's not all smoked glass and potted plants (my idea of glamour comes from 1980's BUPA). Bear in mind, up until six months ago, it was a plain old warehouse; the corridors are narrow, functional, ordinary. But the offices have been spruced up a bit, and never mind the décor, they're full of *Doctor Who*! Piles of scripts forming a drift in Phil's office – there's the fourth draft by Gareth Roberts, which contains the words 'Dolly', 'elephant' and 'Rexel', the first draft from Helen Raynor, which contains the words 'devils', 'wings' and 'wardrobe', draft four from Paul Cornell, with the words 'tango', 'Jenny' and 'gun' and look! A Christmas script – a proper Shooting Script, ready to film – containing the words 'Morocco', 'biodamper', 'Lotto' and the line "You can do the explaining, Martian Boy."

> "AND THERE, NEXT TO THE TORCHWOOD HUB IS THE TARDIS – REBUILT!"

Illustration
BEN MORRIS

And the Art Department is festooned with brilliance! Peter McKinstry's beautiful drawing of the Christmas Enemy; Neill Gorton's gorgeous adaptation of that; plus hundreds of *Torchwood* props, such as the Ghost Machine, Toshiko's Pendant, Jack's new comms device... oh, endless stuff, the best department in the world.

But never mind all that. Upper Boat really proves itself by being so practical. For example, for the past few days, they've been filming in studio, on the *Torchwood* set for Toshiko's house, one of our regular standing sets. Julie and I have been to the Christmas Tone Meeting, so we pop onto the set, say quick hellos. Then we scurry down the ordinary corridor, nip into the edit – and this is the real magic, the editing suites are right next to the studio – so we can look at an assembly of yesterday's scenes. We watch, we think, we mutter; this could be changed, that could be different, etc, just the usual in-production notes. And then, the magic is, we walk back to the studio, have a quick word with the director, and the changes are made. On the spot. I can't tell you, I walk away with the best feeling. It might sound like small beer to you, whatever small beer is, but I've been dreaming of a production house like that. In the old days, the rushes would take a half-a-day to reach us, and then, if we had a note, we'd email, or phone, then wait for a reply, which would normally contain a question, which we'd then have to answer... At least a day would pass. But now, we've just solved something in ten minutes. Lovely. Oh, just lovely.

Of course, there have been teething troubles – oh, Julie's face when we were told that getting broadband for the whole building would take 57 years (we bought pigeons instead). But it works, this studio absolutely works. And there, next to the Torchwood Hub, there's the TARDIS, almost rebuilt. Home from home. It's weird, you don't realise how tall that console is. When complete, it's surrounded by raised metal gantries. But the console does actually stretch all the way down the ground level, so when the gantries are stripped away, the console towers over you like a radioactive muffin.

Mind you, I haven't even got a desk in Upper Boat. There are hotdesks; I'm supposed to be hotdesking; I'm a hotdesker; I have hotdesked. Except I haven't, cos the lack of an office is deliberate. If I had one, I'd be here all day – probably running from edit to studio until some director hits me with a mallet – but my real work is done at home. Here, now, see me, right now, typing on the old computer, battering out words, watching the water-taxis glide to and fro, listening to skateboarders clatter up and down the decking. *Doctor Who* goes on, as it always has. I might even have a small beer. DWM

FREEPHONE ORDERLINE
0800 975 4581
FROM OVERSEAS
0044 207 836 2341
FAX 0207 240 5419

www.scificollector.co.uk

THE STAMP CENTRE
79 STRAND LONDON WC2R ODE
OPEN MON - SAT 9.30am-5.00pm
TRADE ENQUIRIES WELCOME

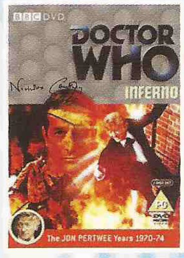
THE DOCTOR WHO EXHIBITION
THE RED DRAGON CENTRE
ATLANTIC WHARF CARDIFF
(SHOP AND EXHIBITION ONLY, NO MAIL ORDER FROM CARDIFF)
OPEN 7 DAYS A WEEK 11.00-8PM

£1 OFF ADMISSION TO THE CARDIFF EXHIBITION
ON PRESENTATION OF THIS VOUCHER
- NO PHOTOCOPIES

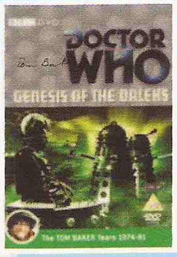
KIT OUT THE BEDROOM

SINGLE DUVET & PILLOWCASE £24.95
72" DROP CURTAINS (66" WIDTH) £39.95
BEAN BAG £29.95
ALL ITEMS + £4 P&P OR POST FREE WHEN YOU BUY ALL THREE

DVDs



SIGNED BY NICK COURTNEY £22.95 + £1 P&P- SECURE YOUR COPY OF THIS CLASSIC, PERSONALLY SIGNED BY THE BRIGADIER



SIGNED TOM AND PETER £24.95 POSTFREE

NEW 12" ACTION FIGURES

JUST £19.95 + £4PP EACH OR £39.90 THE PAIR POST FREE

2½" REMOTE CONTROL K9

WITH DOCTOR WHO FIGURE IN STOCK NOW

£19.99 + £4 P&P

NEW WAVE 2 ACTION FIGURES

SET OF 8 AS SHOWN INCLUDING CHIP JUST £49.95 PLUS £5 PP.

THE "DEATH" AND EVIL 2006 REMOTE CONTROL 12" DALEKS

DUE AUGUST

PRE-ORDERS QUALIFY FOR FREE CARRIAGE JUST £49.95 EACH

COMPANIONS MONSTERS NINTH DOCTOR

3 GREAT NEW SERIES PLATES LIMITED EDITIONS OF 1,000 EACH JUST £29.95 + £4 P&P EACH £89.85 POSTFREE THE SET

TARDIS ZIPPERROBE

POLICE PUBLIC CALL BOX

- SINGLE RAIL WARDROBE
- EASY SELF ASSEMBLE
- DURABLE CANVAS EFFECT

HEIGHT 183cm; WIDTH 84cm; DEPTH 84cm

PRE ORDER YOURS NOW JUST £49.95 + £6 P&P UK DELIVERY

(A)

NEVER BEFORE SEEN 8x10 TOM BAKER PHOTOS

FULLY LICENSED AND BBC APPROVED

JUST £15 + £1 P&P OR ALL 4 FOR £60 POSTFRE

- PERSONALLY SIGNED -

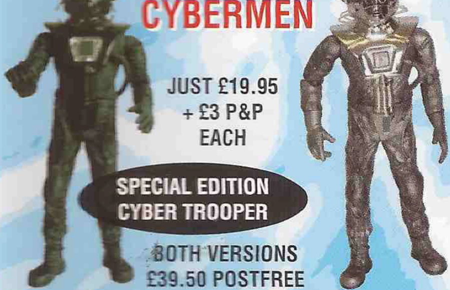
(D)

(B)

THESE HAVE LAIN HIDDEN FOR 25 YEARS

(C)

7" TALKING CYBERMEN



JUST £19.95 + £3 P&P EACH

SPECIAL EDITION CYBER TROOPER

BOTH VERSIONS £39.50 POSTFREE

DALEK TALKING ALARM CLOCK

£17.95 + £2 P&P

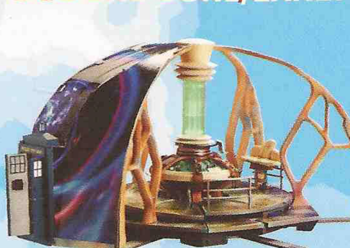
DUE END OF JUNE

ILLUMINATING WALL CLOCK

IN STOCK

£19.95 + £2 P&P

THE NEW TARDIS PLAYSET DUE END JUNE/EARLY JULY



PREORDER YOURS NOW!! JUST £39.99 + £5 P&P

2006, SERIES 2, LICENSED BBC COVERS

PLEASE NOTE THESE DESIGNS ARE STILL AT APPROVAL STAGE AND REMAIN SUBJECT TO ALTERATION WE HOPE TO HAVE UNSIGNED COVERS AVAILABLE BY JUNE 21st

hello
DOCTOR·WHO

NEW EARTH

UNSIGNED £9.95 + £1 P&P - SIGNED SEAN GALLAGHER (CHIP) £14.95 + £1 P&P

hello
DOCTOR·WHO
TOOTH AND CLAW

TOOTH AND CLAW

UNSIGNED £9.95 + £1 P&P - SIGNED IAN HANMORE (FATHER ANGELO) £14.95 + £1 P&P

hello
DOCTOR·WHO
SCHOOL REUNION

SCHOOL REUNION

UNSIGNED £9.95 + £1 P&P - SIGNED JOHN LEESON £14.95 + £1 P&P

Guarantee your covers with a standing order. Existing standing orders will be honoured, unless you advise to the contrary. All new customers will receive a free cover album. Covers will be dispatched in batches of 3/4 at a time.

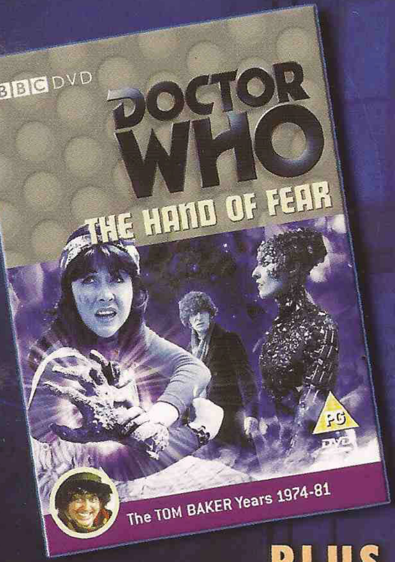
10thplanet

GREAT SIGNINGS, GREAT PRICES, ALL UNDER ONE ROOF!

UNIT 37A VICARAGE FIELD SHOPPING CENTRE, RIPPLE ROAD, BARKING, ESSEX, IG11 8DQ ¤ TELEPHONE: 020 8591 5357
EMAIL: contact@tenthplanet.co.uk ¤ www.tenthplanet.co.uk ¤ OPENING HOURS: MONDAY-SATURDAY | 9.30AM-5.30PM

DON'T MISS OUR TWO FANTASTIC STORE SIGNINGS THIS JULY & AUGUST

JUDITH PARIS


BBC DVD
DOCTOR WHO
THE HAND OF FEAR
PG
The TOM BAKER Years 1974-81

SIGNING THE HAND OF FEAR ON DVD

SATURDAY 29TH JULY

DVD £19.99 PLUS £1.25 POSTAGE

JACKIE LANE
TERENCE BAYLER & IAN FROST

SIGNING THE ARK ON CD

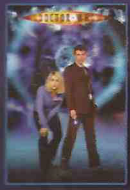
SATURDAY 5TH AUGUST

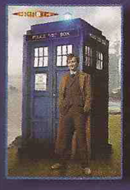
BBC AUDIO
DOCTOR WHO
THE ARK
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD
BONUS interview with Peter Purves

CD £13.99 PLUS £1.25 POSTAGE

FOR MAIL ORDER & STOCK ENQUIRIES CALL 020 8591 5357

SIGNED PRODUCTS NEW AND CLASSIC MERCHANDISE

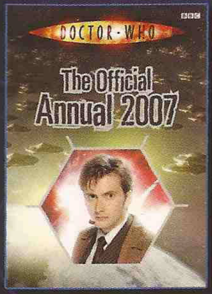




NEW POSTERS £3.99 PLUS £1.25 POSTAGE

TARDIS CONSOLE £39.99 PLUS £10.00 POSTAGE

£6.99 PLUS £1.25 POSTAGE


DOCTOR·WHO
BBC
The Official Annual 2007

TARDIS WARDROBE £49.99 PLUS £10.00 POSTAGE

THESE ARE ONLY JUST SOME OF THE PRODUCTS WE CARRY VISIT OUR WEBSITE OR OUR STORE FOR MORE EXCITING DOCTOR WHO MERCHANDISE!

WWW.DOCTORWHOSHOP.CO.UK